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TOPIC PACK

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Arts Education

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1703 North Beauregard St., Alexandria, VA 22311-1714 USA
Phone: 703-578-9600 or 800-933-2723
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ASCD Topic Pack

Arts Education

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Educational Leadership **magazine**
November 1999
Vol. 57, No. 3
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Art Lessons: Learning to Interpret

By B. Stephen Carpenter II

When the curriculum requires them to interpret works of art, students arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts in their lives.

Artist and author Faith Ringgold creates works of art that she refers to as story-quilts. Her most famous storyquilt, *Tar Beach* (1991), is also a children's book about Cassie. With her brother, parents, and neighbors, Cassie spends hot summer evenings on the roof of her building in New York City, imagining herself flying across the skyline, high above the buildings. Meaningful interpretations of this work reveal numerous references to other fields of knowledge. Wilson (1997) offers this summary of *Tar Beach:*

> Two adult couples are shown eating their supper (a picnic on a tar beach) and a young girl, Cassie, lies on a blanket with her younger brother. . . . In her imagination, Cassie can "own" anything she flies over. As she says, "I am free to go wherever I want for the rest of my life." The George Washington Bridge is her most prized possession, but she also flies over a labor union building and an ice cream factory. By owning the labor building, she will be able to put an end to the discriminatory practices that have kept blacks and Native Americans out of the union. Cassie's flight also echoes a motif in African American folktale literature, in which slaves dreamed of flying to the North and to freedom. (p. 158)

Tar Beach has inspired elementary and secondary art, reading, and social studies teachers to engage students in producing quiltlike works that depict narratives about cooperation, community, and freedom. A meaningful unit of instruction based on *Tar Beach* requires much research and the expertise of many contributors: teachers, students, and other school-community members with relevant information. Wilson (1997) comments on a *Tar Beach* unit taught by classroom teacher Chris Tonsmeire:

Tonsmeire explained to her children that *Tar Beach* echoed the theme of slaves flying to freedom in African-American folk literature. As she explained, one of her students said, "That's just like *Follow the Drinking Gourd*"—a story of the Underground Railroad, by which slaves moved north to freedom before and during the Civil War. (p. 157)

Tonsmeire then ordered *Follow the Drinking Gourd* (Winter, 1988) to the unit. As the student's contribution suggests, important themes revealed through works of art can inspire research, discussions, and artworks that explore important social and cultural conditions.

Information synthesized from several subject areas uncovers the deeper meanings of some works of art. In this type of instruction, students engage in tasks that require visual, verbal, and written responses. For *Tar Beach,* students read, study, and discuss the book. They read critical writing about the book and the artwork; study the biography of the artist; view videotapes of the artist working and talking; examine how the work's sensory, formal, and expressive qualities contribute to its meaning; and discuss relevant aesthetic issues. The study of related materials and information places the work in proper historical and cultural contexts. Students also read about slavery, research the Underground Railroad, listen to African American spirituals, and hear poetry by Langston Hughes (Wilson, 1997).

Creating an Interpretive Unit of Instruction

If we want our students to engage in interpretation, we need to offer works of art that are narratively complex and challenging but not too conceptually dense or difficult to decipher. Selecting works that are easily accessible and about which much has been written is also helpful, as is choosing works that require students to use other texts, subject areas, and bodies of knowledge. These connections should range from simple to complex. Because a key goal of interpretation is to construct meaning by building connections from a work of art to other texts (Barrett, 1994; Carpenter, 1996), students should

- Ask questions and offer uncertainty about the meanings of works of art;
- Refer to the cultural contexts of the work, the artist, the historians, and the critics;
- Actively translate visible signs in the works into critical oral and written interpretations;
- Use metaphors and symbols in the works of art that they create;
- Use everyday language in their interpretations; and
- Understand how symbols in artworks refer to contexts and circumstances relevant to the students.

In such a learning environment, each student uses his or her frame of reference and knowledge to construct interpretations. Combining the initial interpretations of all the students produces more complex understandings. One student might view a work as a

political statement; another could emphasize its historical significance. With sufficient supporting information, each interpretation could be plausible. As students move from unit to unit, they should revisit questions, themes, and information revealed through their previous interpretations.

Units of Instruction

Instruction in the visual arts should combine a variety of ways of knowing and understanding. The following learning episodes center on the work of one artist and initiate inquiry at all levels.

Amalia Mesa-Bains. To illustrate process-folio assessment, which differs from portfolio assessment by including research notes as well as finished products, Wolf and Pistone (1991) feature the work of Chicana artist Amalia Mesa-Bains, who creates installations that comprise found objects, papers, furniture, and other materials. Mesa-Bains prepares extensively before constructing her installations, and her notes, sketches and other forms of planning suggest their complexity of meaning.

To prompt an interpretation of her work, teachers might ask, What images, symbols, and objects in Amelia Mesa-Bains's works do you recognize? Where have you seen them? Who uses them and for what reasons? How have these objects changed their original meaning or purpose?

After carefully studying the content and the process, secondary students create installations that function as symbolic narratives about their lives. Students have constructed a cross section of a landfill with a patch of sod growing on top; recreated the aftermath of a landslide, complete with family photographs, stuffed animals, clothes, and household objects swept away in the destruction; and built a revolver, complete with a spinning chamber made from a beer can. Like Mesa-Bains, students conduct research and compile notes and sketches with historical, cultural, political, and personal information. These documents form a process-folio that reflects the complexity of a work's meaning.

Joseph Stella. We are all familiar with the metaphor "building a bridge to the 21st century." At the turn of the 20th century, the Brooklyn Bridge served as inspiration for the new millennium. Stella, who emigrated from Italy in 1896, was obsessed with the Brooklyn Bridge. He saw it as a philosophical, spiritual, and technological metaphor.

Inspired by Stella's paintings of the bridge, students explore immigration, technology, science, the arts, and philosophy. Well-developed student interpretations emphasize how Stella's paintings reflect multiple facets of life in the United States in the late 1800s and early 1900s. After exploring these facets through history, social studies, science, and language arts, students create paintings of bridges and other structures important to their own lives.

While echoing the stylistic qualities of Stella's images, the student paintings depict structures as metaphors of human achievement. As students produce visual and written interpretations of important structures in their own

lives, they become aware of the economic, social, and symbolic significance of these creations.

Beverly Buchanan. Through interpreting works by contemporary artist Beverly Buchanan, students explore issues of class, social status, history, memory, and place. She uses shacks as the subject matter for her sculptures, paintings, and drawings. To help students interpret Buchanan's work, teachers might ask, Who might have lived here? What does your house say about you? What assumptions do we make about people on the basis of where they live? How do structures remind us of our past and present values?

Following Buchanan's lead, students create abstract drawings of houses inspired by photographs. Students use discarded pieces of wood, metal, and foam core to create sculptures that explore formal and conceptual construction issues. As students build these works, they explore relationships between interior and exterior, learn about resourcefulness, and learn first-hand about the nature and limitations of found materials. Buchanan's sculptures and drawings become a starting point for understanding the range of people who make up our society, the places they inhabit, and our perceptions of them.

Reflections and Thoughts

This constructivist approach to inquiry, which encourages students to link works of visual art to other bodies of knowledge, begins with interpretation. In this type of art curriculum, students need a strong foundation in history, literature, the sciences, music, and other subjects to support the content of art instruction. They need reading and writing skills to decipher, digest, and reconstruct critical writing about works of art. Mathematical skills and logic help them engineer complex installations and plan and construct three-dimensional works.

A curriculum based on visual and verbal interpretations of works of art benefits from Internet access. Students can download relevant images and information for written interpretations, historical research, and multimedia presentations about these works. Books from all subject areas should have their own place in the art room library, along with slides, posters, and digital reproductions of works of art. Teachers who promote this approach to curriculum display didactic exhibitions of student work and critical writing. Viewers can then assess the learning of each student by comparing the product of his or her performance with the content and requirements of the assignment.

Indeed, our students find themselves within an ever increasingly complex world replete with visual imagery. Unless we strengthen the curriculum by requiring a visual arts education for all students, one that affords them sequential and meaningful opportunities to develop their skills in deciphering this visual world, we do them, and ourselves, a disservice. ■

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B. Stephen Carpenter II is Art Education Program Director and Assistant Professor of Art at Old Dominion University. He can be reached at 101 Westover Ave. #204, Norfolk, VA 23407-2307 (e-mail: scarpent@odu.edu).

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Gaining the Arts Literacy Advantage

By Laura Longley

Learning in and through the arts is essential to developing skills for our complex society. A new national study suggests how education leaders can restore arts education.

What is "arts literacy"? I must confess that although I may know it when I see it or hear it, after a year spent working on a new national study, Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education (President's Committee on the Arts, 1999), I am, alas, no closer to a satisfactory definition.

Suffice it to say for now that (1) our students are not growing up with it—as the National Assessment of Educational Progress (NAEP) 1997 arts assessment of U.S. 8th grade students found in measuring what students know and can do in the arts (Persky, Sandene, & Askew, 1998), and (2) they need to be.

U.S. Secretary of Education Richard Riley underscored the first point when he called the NAEP arts assessment results "discouraging" and added that they "fully justified a call to action" by First Lady Hillary Rodham Clinton to "restore the arts to all of our schools." The second point—that our young people need to be arts literate—is harder to prove. But just think about today's world and how hard it is to keep current. Now envision tomorrow's world: Beyond global. More complex. Faster. Ambiguous. Visual. Virtual.

Tomorrow's world will demand a quick mind. Focus. Discipline. Imagination. Grasp of the big picture. Attention to detail. Teamwork. Knowing good work from bad.

How will we educate our students to thrive in such a world? Through the arts. As Joyce Hergenhan, president of the GE Fund, observes,

> Tomorrow's workforce—and, especially, its leaders—will need broad abilities beyond technical skills. There will be a demand for people who are creative, analytical, disciplined, and self-confident—people who can solve problems, communicate ideas, and

be sensitive to the world around them. Hands-on participation in the arts is a proven way to help develop these abilities.

And what are young people learning when they learn the arts? To use their minds in verbal and nonverbal ways. To communicate complex ideas in a variety of forms. To understand what someone else is trying to tell them in words, sounds, or images.

To imagine new possibilities and to do the hard work of making them happen. To appreciate quality.

The Case for Arts Literacy

Today, thanks to a growing body of research, we are able to make the case for arts literacy not only with eloquent words, but also with concrete examples of school programs that link arts learning with the challenges of the real world.

Ramon C. Cortines, executive director of the Pew Network for Standards-Based Reform at Stanford University, writes in the introduction to *Gaining the Arts Advantage*,

> Educators say they want materials and activities that are "constructivist," that is, concrete and hands-on. They seek materials that are multi-modal, multicultural, appealing and challenging to the classroom's diverse range of learners. They look for activities that provide not just one means of assessment but multiple ways to track and evaluate a student's progress. They want materials that promote critical thinking. They look for activities that are inter-disciplinary. Research confirms what we always knew intuitively: the arts teach all of us—students and teachers alike—innovation, novelty, and creativity. We learn to be wondrous. (President's Committee on the Arts, 1999, p. 6)

Examples from the field illustrate Cortines's points in practice. The following programs demonstrate how students at different educational levels in widely different places are learning through the arts to communicate complex ideas.

- In Las Cruces, New Mexico, the community is rebuilding education in and through the arts, starting with kindergarten. Elementary visual arts teacher Bonnie Hosie's experience with children learning about colors explains why Las Cruces has made that commitment.

When Hosie teaches the standard color wheel lesson, she makes it active by mixing color in two ways—once in pencil, next in finger paint. Her classroom demonstrates the kind of wondrous learning that is the heart of arts literacy: "I can remember," she told the study's researchers, "when one student looked up to me and held up his paint-covered hands and said, 'Orange! Red and yellow make orange!' He looked back down at them and never forgot. Weeks later, he would still look at his hands to remember color mixing."

- In Miami–Dade County, Florida, a school district in which reading, writing, and mathematics learning strategies are integrated with the arts curriculum, 5th graders participate in a sketchbook/journal program to encourage them to express themselves clearly and creatively, visually and verbally.

A few years ago, the 5th grade social studies, language arts, and visual arts teachers cooperatively planned a unit on conflict and resolution. The unit began with a visit to the Wolfsonian Museum in Miami Beach, which specializes in decorative and propaganda arts. But the field trip didn't end there. After viewing artworks related to the First and Second World Wars and perusing books that chronicled the conflicts of this century, the students returned to their respective schools and began the real work of the unit.

Fifth-grade students in participating schools came together to create a large-format book on conflict and resolution. They conducted interviews with family members and acquaintances, exploring how these relatives and friends had experienced conflict and resolved it. Then they wrote those chronicles as stories and as historical accounts.

At Biscayne Gardens Elementary School in Miami, students stitched a fabric book cover that evoked both chaos and calm. Inside, students painted canvas pages with vivid shapes and lines that echoed the cover. At the center of each page, they mounted a photograph on transparent acetate, which made it possible to see fragments of student handwriting on the sheets beneath the photographs.

In addition to developing their arts literacy and language skills and increasing their knowledge of human behavior and history, the students also learned a valuable economics lesson. The Wolfsonian curators were so impressed with the high quality of the students' books that they purchased them for the museum's permanent collection.

• In Milwaukee, Wisconsin, a comprehensive education partnership called Arts in Community Education (ACE) between the Milwaukee Symphony Orchestra and 25 private and parochial schools in eight school districts brings learning through music into K–12 classrooms. The goal of ACE is the advancement of each student's overall learning through a series of culturally diverse arts experiences structured around a coordinating theme for each grade. For example, kindergartners learn about the "Family of Music" (composer, conductor, performer, audience)—a theme that emphasizes social development and the relationships found within all types of "families." Third and fourth graders develop cultural awareness, sensitivity, and pride by exploring cultural heritages and cross-influences in communities in Wisconsin and around the world. Fifth graders become "Ace Inventors" and explore interdependence in artistic and scientific processes and problem solving.

• In Maine Township 207 in Illinois, the play's the thing at Park Ridge High School. The school offers a wide range of speech, drama, broadcasting, creative writing, art, photography, and music courses. After 50 years of development, the school's arts courses, explains Maine's Fine Arts Curriculum Guide,

> teach students where to look and what to look for in gathering support for an idea. They also help students learn to give, to

accept, and to follow constructive criticism; listen courteously and critically as others speak; become more logical, more direct, and more creative in organizing thoughts for presentation; learn to control the fear of speaking or performing before an audience, and, as a result, become a more confident person. (President's Committee on the Arts, 1999, p. 61)

Maine Township sufficiently values this kind of arts education that the school district now requires that all seniors take tests in the areas of dance, music, theater, and visual arts to gain a sense of their competency and familiarity with the arts. More than 85 percent of the students tested annually meet or exceed the standards set forth by the district's fine arts staff. In light of the NAEP 1997 arts assessment, this test result from a top U.S. high school is particularly instructive.

Brent Wilson, a professor of art at The Pennsylvania State University, sums up the role of the arts in learning,

Arts students, with the help of their teachers, undertake big projects. They produce a play, present a concert or dance recital, create an advanced placement theme-based portfolio, mount exhibitions. In doing so, students master an enormous number of artistic skills, direct a myriad of aesthetic and expressive qualities toward given ends, and symbolize human behaviors and emotions in a great variety of ways. In artistic creation, means and ends are continually interrelated. Each small element is connected to the creation of a complex but coherent whole work. (President's Committee on the Arts, 1999, p. 16)

Interestingly, Brent Wilson's thoughts are echoed by the representative of a realm that may not be so far removed from the arts. When Doug Sessions of Hewlett-Packard visited the new School for Arts and Academics, in Vancouver, Washington, he observed that

the interdisciplinary approach to instruction, the project-oriented focus, the sense that students are working in teams, collaborating, and, too, the high expectations in terms of the core subject areas, that's something that comes through. You know, you don't have to be here very long to see that there's an ethic of high performance. It's kind of an unusual place for Hewlett-Packard to look for math and science achievement, but the whole package is here. That's what we want. That's the way our employees work. (President's Committee on the Arts, 1999, p. 33)

That, in so many words, is the link between arts literacy and the real world.

No Excuses

Making the case for arts literacy is only the means to a more important end, however. Providing a comprehensive, high-quality education that gives every student the arts literacy advantage by developing his or her skills in the "four Cs"—communication, culture, cognition, and creativity—should be our aim.

But it is not a goal that can be met through after-school programs or summer camps or even private lessons, as valuable as those learning opportunities are. Our public schools must educate children to be fully literate,

which in the 21st century will clearly include arts-derived knowledge. So, in the best of all possible worlds, every school would provide education in the arts in the same way that it provides education in reading and writing the English language.

But how? you may ask. After all, aren't there vast differences among school districts' tax bases and budgets, state regulations, and professional requirements? In fact, aren't there many factors that make it possible for one district to offer the necessary arts education but nearly impossible for another district to do so?

The usual excuses that community members might make for not providing our students with the best possible arts education—"too little money," "too many students," "too few arts teachers," and "too many other requirements"—don't hold much water when we have real-life lessons at our fingertips (see http://www.pcah.gov/gaa).

The school district of Las Cruces, New Mexico, among many others, can tell us a thing or two about being creative with resources, and Miami-Dade County, Florida, knows a great deal about handling the pressures of population growth. Minot, North Dakota, has an interim solution to the temporary absence of elementary visual arts teachers. Olathe, Kansas, can address the challenge of advancing arts education while meeting new state requirements for scholarships.

Examining Our School Districts

What members of my community in Loudoun County, Virginia, are finding most useful in the study is a new framework for looking at our school district. The study identifies 13 interrelating factors essential to sustaining district-wide arts education. These factors serve as elements for evaluating our own district's strengths and weaknesses to ensure that all our students become arts literate.

For example, we can ask ourselves, Is there a consensus in our community that enables our school board and administration to fund arts education? Does our district's central office provide sufficient leadership for the arts programs? Does our district have a cadre of building principals who see the arts as a core school subject? Do we have strong arts teachers who continue to practice their art inside and outside the school? Are our community arts and cultural organizations active presences in the district schools, including the use of school performing arts venues?

The biggest lesson of Gaining the Arts Advantage is this: We cannot be passive observers and shift the responsibility of educating arts-literate young people in our communities. Gaining the Arts Advantage lets none of us off the hook because, the study finds, the strongest factors in determining whether a district provides arts education are the community's insistence, support, and participation.

The Arts Education Partnership has drafted a test for parents and community members to give to their school leaders:

1. How much time each day and

each week are children taught the arts?

2. Are teachers trained in the arts?

3. Do schools have curriculum and supplies for arts classes?

4. Do other teachers work with arts specialists to plan joint lessons for students?

5. Does the school board have a policy indicating that the arts are as important as other school subjects?

For the first question, there is no one correct answer, but arts educators generally believe that if the arts are part of the core curriculum for students in the elementary years, then students ought to be engaged in arts learning for 15 percent of their time in school.

For questions 2–5, school boards that aim to be arts literate should be able to answer, Yes.

How did your school district fare?

If your school district scored well, keep up the good work (but know that you can never rest on your laurels).

If your school district did not pass muster, then you will need to insist on arts education and participate to make it thrive. ■

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Laura Longley is a partner in Longley/Babb & Associates and editor of Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education. She may be reached at 36710 Charles Town Pike, Hillsboro, VA 20132 (e-mail:LongBabb@aol.com).

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Art for the Brain's Sake

By Robert Sylwester

From fine-tuning muscular systems to integrating emotion and logic, the arts have important biological value. For their unique contributions to brain development, the arts must take center stage in schools.

George Bernard Shaw suggested that we use a mirror to see our face and the arts to see our soul. Although our physical survival doesn't seem to depend on this aesthetic search for our soul, the visual, aural, and movement arts have long been prominent in human life. Because our visual, auditory, and motor systems are essential to cognition, it's probable that the arts emerged to help develop and maintain them.

Because the arts can be expensive, their presence throughout human history reflects their importance. Creating the long strings of beads discovered in ancient sites required many hours of personal effort (Allman, 1996), and buying today's equally nonfunctional string of pearls takes the income from many working hours. The energy and cost are similarly high for the choreography and improvisation of *dance*—from square dancing to ballet, figure skating to hockey, couple dancing to tennis. The visual, aural, and movement arts are expensive, and we pay with little complaint.

What is odd, then, are moves to reduce or eliminate funding for school arts programs (and in this discussion, I'm including physical education and sports within the broad category of the arts). Why would a culture that values aesthetics and peak performance in the arts cut educational programs that prepare the next generation of artists and athletes?

Part of the explanation may lie in the current push for increased school efficiency and economy. Good arts programs are not *efficient.* They're difficult to evaluate in an era concerned with measurable standards. Educators have therefore had to continually justify arts programs, but not algebra or spelling.

This justification tends to focus heavily on public performance (concerts, plays, sports, and art shows) as if that's all that the arts are about. Further, it has led to dubious cause-and-effect claims that the arts improve scores in other curricular areas. It's a real stretch to imagine that the arts emerged aeons ago to enhance spelling and algebra. The arts, language, and mathematics have important biological values in themselves, beyond their marvelous interactive properties. Must math also then enhance music to remain in the curriculum?

Evidence from the brain sciences and evolutionary psychology increasingly suggests that the arts (along with such functions as language and math) play an important role in brain development and maintenance—so it's a serious matter for schools to deny children direct curricular access to the arts.

The arts are highly integrative, involving many elements of human life. Let's focus on two key elements: (1) the heightened motor skills that we call performance and (2) the heightened appreciation of our sensory-motor capabilities that we call aesthetics. Humans have a seemingly innate desire to go beyond the mundane, and to do it with style and grace. The discussion below focuses on four emerging themes that help provide biological support for school arts programs that build a basic background in the arts for all students (such as movement skills in physical education and singing in music) and beginning specialization for those whose interests and abilities warrant it (such as in sports and orchestra).

Movement Is Central to Life and to the Arts

Why do we have a brain? Plants seem to do fine without one; many trees far outlive us. We have a brain because we have muscle systems that allow us to move toward opportunities and away from danger. Plants must take whatever comes along, including predators that nibble leaves and commit other indignities. So why would an immobile tree even want a sensory system that could recognize an approaching logger when it is incapable of fleeing the impending assault?

Or consider the sea squirt, which initially swims about until it permanently attaches to a rock or coral. It then begins the rest of its immobile life by eating its now superfluous brain.

Because we humans are mobile throughout life, we need an intelligent cognitive system that can transform sensory input and imagination into appropriate motor output—to decide whether to move or to stay. Mobility is central to much that's human—whether the movement of information is physical or mental. We can move and talk. Trees can't. Misguided teachers who constantly tell their students to sit down and be quiet imply a preference for working with a grove of trees, not a classroom of students.

Although a cognitive decision to move may involve billions of neurons, only about a half-million motor neurons activate the muscle groups that make up almost half our body's weight. Our jointed motor system, with its complex brain-muscle connections, provides our

brain with a remarkably effective external mechanism for action. It comprises the toe/foot/leg system that's about half our body's length, the finger/hand/arm system that extends our reach about two feet beyond our body, a flexible neck that increases the geographic range of our head's sensory receptors, and a remarkable mouth that begins digestion and also communicates through both sound and expressive facial movements.

Our sensitive sensory system and finely controlled movements are also central to the visual, aural, and movement arts, whether it's the fine-motor control of a painter, the practiced pizzicato of a violinist, or the choreographed pick-and-roll of an NBA team.

Consider the cultural significance of virtuosity in our three bottom-to-top motor systems (the movers, the handlers, and the talkers): the legs of skaters, runners, and dancers; the expressive hands of pianists, artists, and mimes; the mouth of speakers, singers, and horn players. Our culture values them all because they so celebrate what are otherwise simple, ordinary movements. How can one promote a curriculum that reduces the acceptable movement of this magnificent appendage system to one hand laboriously writing words on a playing field the size of a sheet of typing paper? It's bizarre.

Some argue that schools aren't in the business of developing such skills at the virtuoso level, that basic motor skills should suffice. OK, but I wonder why these same people relentlessly press for (1) higher performance standards in curricular areas whose skill component is being displaced by computer technology and (2) the simultaneous reduction of programs that move students from basic to advanced levels in arts areas that are so central to the human spirit.

Sophisticated Movements Must Be Learned

Developing smoothly controlled muscular systems is a priority of childhood and adolescence. Suckling is almost the first mobile act of an infant, followed by the brain-outward maturation of the arm and leg systems—eating before grasping before walking. Because mobility is a central human characteristic, these innate systems must develop early at the survival level without formal instruction or even mimicry (blind children master walking without ever having observed it). This development includes specific, currently ill-understood periods during which various specialized brain systems develop (such as walking at about age 1, talking at about age 2).

Children denied the opportunity to develop a survival skill that they would normally master with ease during its *window of opportunity* may not recover from the deprivation. A good example is the tragic case of Genie. By the time she was discovered at 13, her disturbed parents had almost totally deprived her of normal language development. Competent therapists who tried to undo the damage were only marginally successful (Rymer, 1993).

Most folks realize that the neural systems that process language must be stimulated through conversation to master the local language, and we

correctly insist that schools focus on the key elements. Within the same student brain, however, is another set of neural systems that processes musical forms distinct from language. Song uses such elements as tone, melody, harmony, and rhythm to insert important emotional overtones into a now slowed-down verbal message. Our brain's language and music systems both must be developmentally stimulated—and especially those subsystems that regulate highly controlled motor activity (such as speaking, singing, writing, and playing musical instruments).

Both language and music permeate our environment. How can anyone justify a curriculum that seeks to develop language but not musical capabilities? Is spelling really *biologically* more important than melody, when both express culturally significant sequential information? Are our innate music networks something like unwanted tonsils or appendix tissue to be removed rather than to be understood and enhanced? How can anyone have such a limited view of our brain and the curriculum? Recall the plight of Genie. How many musically limited students are now emerging from school, having had practically no competent professional development of their innate musical ability—or for that matter, of their spatial processing centers that are so central to the visual and movement arts?

We're born into a complex world with an immature brain that is one-third its adult size. Because we can live in a wide variety of environments, our sensory-motor development beyond our innate survival needs tends to focus on the specific environmental demands that each brain confronts.

Highly specialized and coordinated movement patterns, such as those used in calligraphy, violin playing, and tap dancing, must thus be taught, and mastery is typically difficult. The importance of the early acquisition of such skills was demonstrated in a recent study of right-handed violinists (Elbert, Pantex, Wienbruch, Rockstroh, & Taub, 1995). Separate, specific brain areas control right-hand and left-hand finger movements. Violinists who began lessons before the age of 12 developed important differences in the size and complexity of these motor areas, which didn't develop in nonviolinists (who had little need for left-hand digital dexterity) or even in good violinists who began later.

Michael Jordan, a basketball superstar, is another interesting example (Klawans, 1996). At 31, he decided to switch to baseball. With all his athletic ability and resolve, he didn't do nearly as well as he had hoped. Throwing a basketball through a hoop requires sensory-motor skills different from those needed to hit a baseball approaching at 90 miles an hour. Even major-league pitchers are not recycled into hitters when their pitching abilities wane.

Survival-level cognitive and motor skills are universal and innate. Early instruction and effort can get us beyond mere survival levels into the normal limits of human capability. Virtuoso-level abilities are highly specific and require the commitment

of early and extensive training. Many young people exhibit this skill-specific commitment when they continually practice specialized skills. Call it play if you will, but Jean Piaget suggested that play is the serious business of childhood.

Smooth Movements Enhance Self-Concept

Scientists have recently been exploring fluctuations in the levels of the neurotransmitter serotonin. Serotonin inhibits quick motor responses and thereby enhances relaxation and the calm assurance that leads to smoothly controlled and coordinated movements. Because effective movement is so central to human life, it's not surprising that serotonin fluctuations help regulate our level of self-esteem and our position in movement-related social hierarchies. Our own awareness of our increased motor skills and the positive feedback of others play key roles. Most people periodically experience bursts of self-esteem—if only after making a neat turn on the dance floor.

Elevated serotonin levels are associated with high self-esteem and social status, and reduced serotonin levels, with low self-esteem and social status. In motor terms, low serotonin levels cause the irritability that leads to impulsive, uncontrolled, reckless, aggressive, violent, and suicidal behavior (Sylwester, 1997).

This knowledge about serotonin suggests that good school arts and physical education programs can play an important role in developing the fine-motor control that allows youngsters to discover how remarkable the human body is—whether it's drawing a picture with tightly controlled movements or dancing with abandon. Human mobility isn't just about getting from here to there. It's doing it with style and grace. The arts are often the celebration of the ordinary, but we tend to celebrate artists, musicians, dancers, and athletes whose movement patterns are extraordinary.

Virtuoso Movements Are Transcendent

Our culture spends heavily to develop and appreciate virtuosity in aesthetic movement patterns—sports, concerts, theater, dance. Scientists now know that the initial instruction for many such abilities must begin early, and we can argue that it shouldn't depend entirely on parental ability to finance private lessons if our entire culture benefits from the abilities.

But we can run only so fast and jump only so high. Some people devote years of their youth trying to jump an inch higher than anyone else has ever jumped. Others are content to use a ladder. Technologies are thus another way to go beyond normal human limitations—whether it's using a calculator to compute, a phone book to extend memory, a drum to increase the sound of chest beating, or skates to create an art form out of slipping on ice.

Some people move artistically and others just watch other people move. People who don't sing attend concerts; people who don't play attend sporting events; people who don't paint purchase paintings. One marvelous aspect of the

arts is that they cognitively stimulate both those who do them and those who observe others do them. The arts are a total win-win situation. The doers and the observers both discover something about the further reaches of being human. Art appreciation (or aesthetics) is thus an important element of an arts education.

The arts may provide another important cognitive service, however. We have multiple neural systems to process emotion and intelligence, and some may infrequently activate in real life. The arts (and probably our dreams) help maintain the strength of such systems by activating them in stimulating *pretend* situations during periods when real life doesn't challenge them. "Use it or lose it" is a cognitive reality for neural systems tuned to the challenges of the immediate environment.

For example, fear is a key alerting emotion (with a distinct neural system) that may infrequently activate in real life. But the arts frequently activate it. Is the universal childhood attraction to fearful fairy tales and other scary stories and games related to an unconscious need to develop our fear-system responses in playful nonthreatening situations so that the system will function effectively in real-life threatening situations? Consider other basic emotions: anticipation, surprise, joy, sadness, acceptance, disgust, anger. The arts embrace them all—whether it's the joyful emotional release of a clown's comedy, the disgust of war elicited by Picasso's *Guernica,* the exciting anticipation of the unknown ending of a close sporting event, or the sudden alertness brought about by the crescendo bars of Haydn's *Surprise Symphony.*

The situation is similar with our multiple intelligences systems. The arts develop and rehearse many of these—a pianist simultaneously activates bodily-kinesthetic, musical, and intrapersonal systems; children playing a team game simultaneously activate just about all systems. Or consider the task that young children face when learning the completely arbitrary 26-letter sequence of the English alphabet. Most of us have trouble remembering the 10-digit sequence of an area code and phone number. Children use a simple melody to easily master an abstract 26-unit sequence, ending the song with a request that the adults be impressed. We truly are. Try it without musical support.

Emotion is an unconscious body and brain system that alerts us to dangers and opportunities. It activates our powerful, multifaceted attention system in order to organize the myriad conscious and unconscious rational systems that our brain uses to solve the current challenge. Emotion and attention thus become the pathways into all rational cognitive behavior. Consider the cognitive plight of those with disorders of their emotion and attention pathways—ADHD, anxiety, autism, bipolar disorder, dyslexia, mental retardation, obsessive-compulsive disorder, schizophrenia.

Emotion and attention are thus critically important brain systems that must be nurtured beyond their innate initial survival levels into the limits of human capability. They're the

unconscious doorway into a cortical room abuzz with conscious conversation and problem solving. Unfortunately, schools currently tend to value the conscious conversation and solutions, not the unconscious doorway to the solutions (Goleman, 1995). We can access our rational/logical thoughts through easily measured language, but our unconscious emotion/attention only through difficult-to-measure, nonverbal body states and feelings—our conscious awareness of unconscious emotions (LeDoux, 1996).

Emotion and attention (which are central to all activity in the arts) often lead us to important rational behaviors that wouldn't have emerged if we hadn't walked through that arts-enhanced doorway. Emotion drives attention, and attention drives learning, problem solving, behavior, and just about everything else.

The Arts Are a Wise Educational Investment

It's probably appropriate that emotion, attention, and their arts-hand-maiden don't lend themselves to the easily measurable efficiency of rational thought. One can argue for the biological value of an alerting/focusing system that can rapidly size up and respond to the flow of things, untrammeled by conscious factual detail, verbal categorization, and precise evaluation. The regrets that follow precipitous decisions are preferable to death from delay. This may be why emotionally improvised movements are such a stimulating element of the arts—whether it's the broken field run of a football halfback, the intricate interplay of a jazz trio, or the flow of an abstract painting.

Emotion, attention, and the arts aren't about the security of a correct answer, but rather about a jack-of-all-trades emotional brain that has quick, multiple, inventive solutions to most problems. Even when a part of the response pattern is set, improvisation can occur within the response. Ten pianists playing the same sonata will play it 10 different ways.

To argue for the importance of emotion and attention in cognition doesn't suggest that reason and logic are unimportant. Reason and logic consciously move us toward an intelligent, learned response that's typically our first choice when we confront the problem again. Our brain thus developed two separate but integrated systems, and the transcendent movement patterns that characterize the arts often provide the integration between emotion/attention and reason/logic. Only the mindless would suggest that education can function with one system but not with the other. Only the unimaginative would suggest that both systems must be judged by the same criteria of economy, efficiency, and objective measurability.

This discussion of the arts began with the importance of motion, and it ends with the importance of emotion. Both are central to the arts and to life. They're two inseparable sides of a very valuable biological coin that each generation must invest in its young. School arts programs are a worthy investment of that coin. ■

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Robert Sylwester is Professor Emeritus of Education at the University of Oregon, Eugene, OR 97403-5267 (e-mail: bobsyl@oregon.uoregon.edu).

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The Music in Our Minds

By Norman M. Weinberger

New brain research shows not only that music is fun, but also that it improves our brain development and even enhances skills in other subjects such as reading and math.

There's a great deal of excitement over music research these days. Almost weekly, the popular press reports on new findings, such as the effects of listening to or playing music on child development, intelligence, cognitive abilities, and brain functions. The governor of Georgia believes that music is important enough to risk political embarrassment: He asked the state to pay to send a classical CD to every new mother in Georgia. He failed to get the appropriation but still received the CDs, courtesy of Sony. And in Florida, there is a move to require preschools to play at least 30 minutes of music each day. What's going on?

Many school administrators and teachers, faced with making difficult decisions about curriculum and school activities, need to know the new and significant research findings about music and education. Should schools reduce, dismantle, maintain, or increase music programs? As one who is involved in music research, I will summarize some of the most salient findings. However, I want to make clear that independent of research findings, I regard music and the arts as essential, not optional, components of education. We should not have to justify music in the curriculum only by citing its extra-musical benefits. But because the benefits are becoming increasingly apparent, educators need current information to make informed decisions about the place of music in schools.

What are the benefits? Music has the ability to facilitate language acquisition, reading readiness, and general intellectual development; to foster positive attitudes and to lower truancy in middle and high school; to enhance creativity; and to promote social development, personality adjustment,

and self-worth (Hanshumaker, 1980).

Music and Behavior

The current excitement about music research is not simply due to a single new study about music and behavior, or even to a group of studies. Rather, three things have happened. First and foremost, the public realizes that research on music and behavior exists and is as serious an area of inquiry as any other field of science. Second, an increasing amount and breadth of research throughout the world has led to renewed interest in prior, often forgotten, findings. Third, researchers, educators, and legislators are now open to a broader view of the role of music in our lives.

Underlying these three factors is the spirit of a multidisciplinary approach to music and behavior. This approach rejects a parochial view of disciplines in favor of mutual appreciation, communication, and collaboration among such disciplines as psychology, biology, medicine, education, computer science, and music therapy. All these have profited from two truly interdisciplinary fields—neuroscience and cognitive science. Soon, it will be commonplace to conduct experiments such as scanning the functional activity of the human brain during music cognition or mental rehearsal of music. Looking into the future, we might discern the glimmerings of a multidisciplinary science of music.

These are promising times in the broad field of music research. But what are the implications for K–12 educators? Should we play Mozart in the cafeteria to increase SAT scores, as some wag has suggested and many have taken seriously? As most educators well understand, "learning pills" prescribed in the form of Mozart don't exist. Learning how to listen to, understand, appreciate, and play music does have great value but can best be achieved through guidance and effort.

Single studies may attract our attention because our desire for information has outpaced the ability of the field to provide that information. We still need more related studies to provide multiple, converging findings. Fortunately, such studies are beginning to emerge.

Biological Roots

Traditionally, we have viewed music as the product of culture and social interactions, not as part of our biological endowment. However, scientific literature suggests otherwise. Four types of findings support the belief that music has strong biological roots.

First, if music had a strong biological component, then animals would have fundamental abilities in music—and this seems to be the case. For example, monkeys can think in terms of musical abstractions; they can determine, for instance, the fundamental frequency of a harmonic series.

Second, biological behaviors are universal. Music also satisfies this criterion. Although its uses may vary across cultures, music is ever-present. Parents and care givers across cultures best communicate with infants through lullabies and musical baby talk.

Third, biological behaviors are often revealed early in life, before cultural factors influence and change

behavior. Here, research has amply documented the extensive competency of young children to process musical elements and behave in musical ways. For example, toddlers spontaneously exhibit music behaviors, using music in their play and communication, composing songs, and inventing original musical notations (Moorhead, 1977). Moreover, recent studies have revealed that infants have musical capabilities. For example, they can discriminate between two notes as well as adults can (Olsho, 1984); they can remember the contour or pitches of melodies (Trehub, Bull, & Thorpe, 1984); they can mentally segment, or "chunk," extended melodies into smaller phrases, as do adults (Thorpe & Trehub, 1989); and they can comprehend rhythm (Trehub & Thorpe, 1989). They can even use music to remember what happened earlier in the day (Fagen et al., 1997).

Fourth, we might expect the human brain to be organized to process musical activities. This has proven to be the case. The brain contains basic musical building blocks that are specialized to process fundamental elements in music. For example, neurons (brain cells) are specifically sensitive to pure tone pitch, complex harmonic relationships, rhythm, and melodic contour (Weinberger & McKenna, 1988). The brain's right hemisphere processes melody, whereas the left hemisphere processes language. The functional architecture of the brain honors music as much as it honors language.

Thus, the brains of children are well equipped to understand music, and, consequently, children enjoy and engage in music long before they reach kindergarten. If parents and care givers would reinforce children's spontaneous musical activities as much as they reinforce language behaviors, then children would develop this natural channel of communication, expression, and cognition. Teachers themselves might feel more comfortable with teaching music. Fortunately, given the endless curiosity of children and the fact that teachers do not need great expertise in music to effectively teach with it, plenty of opportunities to use music in the classroom still exist.

Music, the Brain, and Its Synapses

As long as educators and parents view music as relatively unimportant, schools will continue to adopt a take-it-or-leave-it philosophy. But because we know that musical competency is part of our biological heritage—part of human nature—we should not continue to treat it as a frill. In addition, when we consider the benefits of music for brain development, the act of reducing or even eliminating music from the curriculum becomes indefensible.

Learning and performing music actually exercise the brain—not merely by developing specific music skills, but also by strengthening the synapses between brain cells. Literature in neuroscience now strongly supports the conclusion that synapses grow stronger through use and become weakened through disuse. Which major functional systems of the human brain depend on synaptic strength?

- The sensory and perceptual systems: auditory, visual, tactile, and kinesthetic;
- The cognitive system: symbolic, linguistic, and reading;
- Planning movements: fine and gross muscle action and coordination;
- Feedback and evaluation of actions;
- The motivational/hedonic (pleasure) system; and
- Learning memory.

By making music, we engage all these systems. Simply consider the steps involved in reading a music score consisting of highly complex symbols, performing the piece, and correcting the performance after evaluating the results. Imagine ensemble playing, in which each student has to listen to his or her own performance while coordinating with others. Add to this learning and remembering the nuances of the score, or even playing from memory. What is important is not how well a student plays but rather the simultaneous engagement of senses, muscles, and intellect. Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing. Can you think of better exercise for the mind/brain? In short, making music actively engages the brain synapses, and there is good reason to believe that it increases the brain's capacity by increasing the strengths of connections among neurons.

Music and Reading Comprehension

Hurwitz and colleagues (1975) investigated whether music training improved reading performance in 1st graders. For 40 minutes daily for seven months, the experimental group learned how to listen to folk songs and to recognize melodic and rhythmic elements. The control group, similar in age, IQ, and socioeconomic status, received no special treatment. After receiving instruction in music listening, the experimental group exhibited significantly higher reading scores than did the control group, the former scoring in the 88th percentile and the latter scoring in the 72nd percentile. The differences in scores did not result from better reading instruction because the same teacher taught both groups.

These results raise two questions. First, was reading enhancement caused specifically by music or by the variety of the school program? Second, because the experimental group did not learn to *read* music but rather learned to listen to it and to recognize musical ideas, how could music training possibly improve reading?

To understand how music education can benefit reading, we need to consider the three stages of learning to read (Frith,1985): visually recognizing words; learning the correspondences between visual parts of words (graphemes) and their spoken sounds (phonemes); and achieving visual recognition of words without going through the earlier stages. The critical second, or phonemic, stage is most important. Music facilitates reading by improving this second, sounding-out stage.

Lamb and Gregory (1993) determined the relationship between musical sound discrimination and

reading ability. In addition to taking standard reading tests, 1st graders were tested on their ability to sound out nonsense syllables, which they viewed on cards, and on pitch awareness, in which they heard pairs of musical notes or chords in sequence and reported whether they sounded the same. They were also tested on timbres. Finally, researchers assessed their phonemic awareness by having students listen to spoken words and tell whether the words began or ended with the same sound. The experimenters then determined the relationships among performance scores on the various tests. They found a high degree of correlation between how well children could read both standard and phonic material and how well they could discriminate pitch. Timbre awareness was not a factor.

The findings suggest that good pitch discrimination enhances this second, phonemic stage of learning. Changing the pitch of words is the most important factor in conveying word information. The relationship between reading and music education is therefore straightforward because music training involves improving pitch discrimination. Timbre awareness, however, is unrelated to reading skills, thereby showing that the benefits are not caused by the increased richness of students' educational experiences, but by specific pitch training. No doubt, we will need more studies to further clarify our understanding. But the findings of both studies dovetail nicely and provide strong evidence that specific music experience facilitates reading.

Music and Reasoning

Another example of the beneficial effects of music concerns making rather than listening to music. Rauscher and her colleagues (1997) studied the effects of music keyboard training in preschool children (3- and 4-year-olds). A matched group received equally frequent private computer lessons. Students were given four standard, age-calibrated, spatial-reasoning tests before and after training, one test measuring spatial-temporal reasoning and three tests assessing spatial recognition.

Test scores revealed that the keyboard group showed significant improvement on the spatial-temporal test alone. The fact that the computer group showed no improvement indicates that keyboard training has a highly specific effect on this type of reasoning. Rauscher and her colleagues hypothesize that music keyboard training can enhance learning standard subjects such as mathematics and science, for which spatial-temporal reasoning is particularly important.

Music in Schools

We now have sufficient research yielding a new view of music in the schools. At the most basic level, music has deep biological roots. Thus, infants have great competency in the perceptual and cognitive processing of the fundamental components of music. Parents and care givers instinctively communicate with infants in a musical fashion because, although infants don't understand words, melodic stimulation always gets their attention. Young children

clearly enjoy music, engaging in musical behavior spontaneously. In addition, the human brain contains identifiable musical building blocks.

This biological heritage broadens the common conception of human endowment and underscores the opportunities to teach through music. Music making appears to be the most extensive exercise for brain cells and their synaptic interconnections. Education in both music listening and music making facilitates students' intellectual development and even helps students learn other basic subjects, such as reading.

Although the increased use of music in K–12 is not yet widespread, the reactions of parents, teachers, and administrators who have been asked to participate in studies have been interesting. Parents often prohibit their children from participating in control groups because they would miss out on the full benefits of music in the classroom.

Sometimes I think that music is at a disadvantage because it is so much fun. Can anything so enjoyable really be important in education? Absolutely. Music offers great opportunities for communication and expression, for creativity and group cooperation—plus, it's good for the brain and can enhance learning and intellectual development. Instead of asking, "Why music?" perhaps we might ask, "Why not music?" and "How can I use music to my students' advantage to further my goals as an educator?"

We all agree that our greatest resource is the potential brain power of our children. We should strive to develop their intellects through all available means. Research now shows that music can play an important role in achieving that goal. ■

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Norman M. Weinberger is a founding member of the Center for the Neurobiology of Learning and Memory and Professor for the Department of Psychobiology at the University of California, Irvine, 309 Qureshey Research Laboratory, Irvine, CA 92697-3800. Interested readers may consult *MuSICA Research Notes (MRN),* available at http://www.musica.uci.edu.

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The Anansi Connection

By Chris Liska Carger

Future teachers and urban adolescents share experiences with folktales from around the world through artistic expression—and discover their own talents and interests.

There is always more to experience, and more in what we experience than we predict.
—Mary Warnock, *Imagination*

Reflecting on Mary Warnock's words, I recently connected with a program at the College of Visual and Performing Arts at Northern Illinois University, which had a partnership with elementary students in Chicago urban schools. I teach preservice teachers a course on multicultural children's literature, and I wanted to explore the possibilities of connecting children's literature and art. I had team members who would contribute to the project: aspiring art and elementary education teachers.

The Colleges of Education and Visual and Performing Arts formed a team. We would relate art projects to children's literature geared to the ethnic backgrounds of various Chicago school communities. Everyone on our diverse team embraced the idea of Maxine Greene (1991) that the arts can inspire images of possibility.

Getting There

For weeks, we prepared the college students for the one-day workshop in the city. My university collaborators and I oriented the students to specific neighborhoods and schools, storybook read-aloud techniques, and the preparation of art lessons.

It was no easy task to get into the city. Our university is situated in a farming community bout 80 miles west of Chicago. Our team assembled at 6:30 a.m. and boarded minibuses at 7:00 a.m., driving two hours through the intense morning traffic. Once there, the student teachers set up their instructional programs, carrying large trays and boxes of art supplies up and down staircases in aging city school buildings. Three hours

later, they were cleaning up and packing to leave, eating brown bag lunches on the bus in order to get on the road before the evening rush hour.

Picture Books and Pastels

Our first project this year was with 8th graders in a Chicago public school with a 100 percent African American student population. For these students, I chose two books: Julius Lester's (1994) Caldecott Honor award-winning picture book *John Henry* and Leontine Price's (1990) *Aïda,* illustrated by Leo and Diane Dillon.

Why *picture books* for 8th graders? I believe that picture-book use can extend well beyond the primary grades if the plots hold the interest of older students. In addition, because African American authors and artists had written and illustrated the books, the students in this school could see award-winning work produced by members of their own ethnic group. I also felt that these beautiful picture books would easily lend themselves to art projects.

Using the folktale of *John Henry* as inspiration, the college students worked with the 8th graders as they made drawings with crayon-pastels on black paper. With *Aïda,* the future teachers provided cloth and paper materials for collage projects, pointing out the use of photographed collages in the book. The adolescents listened intently as the college students read the stories aloud, using props and costumes. The school librarian commented that she could not believe how focused the young students were.

Folk Heroines and Creative Forms

The next semester, we added 7th graders at an elementary school with a 100 percent Hispanic population, in another Chicago neighborhood. This time, I chose folktales from Robert San Souci's 1993 collection, *Cut from the Same Cloth,* which stresses regional folk heroines. Our team had two art projects in mind: creating mosaics to illustrate a tale from the Ojibway tribe, whose members once lived near Chicago, and assembling wood scraps into brightly painted animal sculptures in the Mexican Oaxacan style.

The art students showed the 7th graders pictures of famous Mexican mosaics and noted several mosaics in the neighborhood of the school. The 7th graders then decorated cardboard boxes with mosaic scenes.

Many students incorporated culturally respected symbols into their artwork. In describing his design, Ricky said "Mine is an Aztec person, which reminds me of my great-grandmother, who is still alive." Another student said, "Mine is a Mexican flag, and it's my heritage."

The elementary students particularly enjoyed the Oaxacan sculptures. Three-dimensional animals grew from the wood scraps, coming to life in bright fuchsias, blues, and turquoises. The classroom teacher allowed her students to save their paints and continue to work after the college students left. "This project is wonderful. I want them to be able to finish it how they really want to," she said. In addition, two television stations in Chicago covered the project.

Animals and Expression

Our most recent partnership took us back to the 8th graders. Our college art students wanted to introduce these students to the wood animal sculptures.

I suggested that we use a folktale of African origin dealing with animals for this project. The college sudents chose *Anansi and the Moss-Covered Rock, r*etold by Eric Kimmel (1988) and illustrated by Janet Stevens. Anansi the spider is a beloved trickster character from West Africa who has been adopted into Carribean culture. Although this story is typically used with younger children, I thought that the clever plot would hold the 8th graders' interest and that the many animal pictures would supply ideas for the sculpture project. I had found that literature was an important springboard for art ideas, particularly for students not used to having art classes. We were apprehensive, however, that the streetwise adolescents in the class might laugh at our choice.

Before we read the folktale, team members located for the students several West African nations and Carribean areas on maps we had brought. We also showed wooden African sculptures borrowed from the university's anthropology museum. We had to wear special gloves so the oils from our hands would not damage the centuries-old artifacts. The 8th graders watched with fascination as we carried the sculptures around to them for viewing.

As we sat in the aging public school classroom, I noticed the high plastered ceilings and darkly stained woodwork and furniture of a bygone era. Walls had been painted in bright yellows and oranges in an attempt to enliven the heavy structure. The bulletin boards neatly displayed historic, white-faced characters. And here were white-faced future teachers carrying wooden sculptures, carved by African village artists, for 25 African American, urban students to see. It was a mosaic of unforgettable images.

As our team members read the story, the students laughed out loud, but not in derision. They enjoyed the story line, in which the spider found a magical rock that could cast a spell on his jungle neighbors long enough for him to steal their food. One small deer outsmarts Anansi and tricks him into accidentally getting cast under the spell long enough for all the other animals to retrieve their food.

After the reading, we asked, "What did you think of Anansi?"

One student answered, "He was a thief!" Classmates voiced agreement. Then another said, "He was smart. Well, he could have been smarter if he ate the food right away." Everyone laughed. Then another student said, "I think the story is trying to say, 'What goes around, comes around.'" Other students said, "Yeah, right." It was a wonderful interaction about literature.

Soon students were experimenting with the wood scraps, learning the basics of design as they struggled to discover animal shapes in their manipulations. They were forced to think abstractly and form visual solutions as they explored the materials. Many students created

animals seen in the book, some blended real and imaginary creatures, and all worked intently. One young man said, "I love doing stuff like this; I'm going to be an architect. I'm good with my hands." Eighth grade students spontaneously helped one another—collaborating on animal forms, gluing limbs and tails, painting the sculptures, admiring one another's work. "Mine's a flying dragon," one boy announced. Another student said, pointing to his gray hippo, "This ain't no movie, you know, this is realistic." Some students began naming their creations; others looked for wood chips to fill the gaps. The room was humming with constructive activity.

The realities of the outside world did creep into the project that morning when the classroom teacher realized that two boys had painted their sculptures in gang colors. The principal, who was visiting the three rooms participating in the project, firmly told the boys to paint the animals over: "I don't care if you paint them black and pink, or black and green, or black and purple. Just change them by the time I get back here."

Other students became aware of what had happened and began to complain to the boys for wrecking the nice event. The classroom teacher said, "People, now let's remember, only two kids did this out of three classrooms. Let's not let them ruin a nice activity."

Things settled down, and the two young men quickly repainted the black and red sculptures to black and green. The students ended a productive morning by orally presenting their creations to their classmates. "This is a mountain lion," one boy announced. "His name is Leo, and I like it." "Mine is an American bird." "This is a wolf with a disease," laughed one student whose painting efforts frustrated him. "Hey, that spider is really pretty, man! Who made this?" asked another. Then one student began to pretend to auction pieces. Everyone laughed.

One of the girls, passing by the African sculpture on loan named Queen Mother, gently patted her head with a cloth and said, "Hello, Mama Africa. How are you?"

The small classroom, so carefully organized and visibly cared for, despite its aging condition, proved to be fertile ground for cultural and artistic ideas. The 8th graders and their teachers had done more than execute the project—they had embraced it and spiced it with their own flavors. The most basic of instructional materials—a story, wood scraps, paints, and glue—provided an engaging, successful learning experience.

One further outcome of the program: Thanks to a Crayola Dream-makers Program grant, we provided students at the elementary school with art supplies for future endeavors.

Recommendations

For others interested in similar projects with young adolesecnts, our team has some recommendations for integrating art and literature:

1. Select a picture storybook that emanates from traditional or contemporary groups ethnically matched to the students' backgrounds.

2. Use high-quality children's

literature that includes an interesting plot, informative cultural background, and engaging illustrations.

3. Read the stories aloud, with appropriate expression, sound effects, and props.

4. Use structured art projects and readily available materials.

5. Engage other classroom teachers, the librarian, and administrators in the project.

6. Provide opportunities for students to present and talk about their projects.

A good basic source of engaging art projects can always be found through local, state, and national arts organizations, such as the National Art Education Association and the National Alliance for Arts Education.

The Importance of the Arts

We believe that this project exemplified the words spoken by President Clinton following the publication of Creative America by the President's Commission on Arts and the Humanities (1997):

> [The arts are] an essential to complete education. . . . Through the arts, students learn to express ideas in nonverbal forms, create multiple solutions to problems, and work collaboratively.

The integration of art and literature in urban classrooms certainly provided "more to experience," not only for the adolescents but also for preservice teachers and their professors. At each site, the college students worked with people and cultures new to them and came away with great respect for urban students and classroom teachers. Some college students even spoke to me of considering urban teaching as we packed to leave. One student said:

> The kids were great, so receptive. You know, my parents aren't happy about my going into teaching because of the low salaries. But I tell them, money isn't everything. This is what makes me feel fulfilled. I loved working here today. I'm looking forward to the next experience. I'd love to work in a school like this. ■

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Chris Liska Carger is Assistant Professor in the Elementary Education Program at Northern Illinois University. She may be reached at 408 Nuttall Rd., Riverside, IL 60546 (e-mail: ccarger@niu.edu). University team members included Hector Muñoz, Carolyn Allrutz, Joseph Uduehi, and Paolina Milana.

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A FLARE for the Arts

By Pamela Aschbacher

Although art programs have been cut from many school budgets, a new program in Pasadena, California, not only puts art back into the classrooms, but it also puts artists there.

An innovative program called Project FLARE (Fun with Language, Arts, and Reading) pairs classroom teachers with local artists. Together they develop an integrated curriculum of language arts and visual arts, incorporating art projects into classroom curriculum, instruction, and the assessment process. Students also take field trips to various artists' studios, local art shows, and performances. All totaled, each student receives more than 100 hours of combined visual arts, performing arts, and arts-related language instruction in a semester. Funding comes from local businesses, arts organizations, and grants.

Three elementary schools in Pasadena have introduced the program to students in grades 2–4, including bilingual classrooms. Many of these students come from low-income families, have limited proficiency in English, and read below their grade levels. By using the teaching tool of art—which is not restricted by language barriers and socioeconomic backgrounds—students are able to learn successfully while they improve their self-esteem.

Juan is one student who has been profoundly affected by Project FLARE. Before working with the program, his teacher thought of him as an introverted troublemaker because he was often disturbing the class and rebelling against any type of structure. Three months into the program, Juan's behavior improved greatly. His teacher noted,

> Now Juan is one of my star pupils. He is very involved in the process of making art and expressing himself through it. He enjoys the art sessions, but he occasionally says that his art makes him feel things inside. He is currently learning how to deal with the emotions that his art-making brings to the surface. Art and writing have given him a productive means for doing this.

Infusing art into the curriculum provides students with therapy and motivation. It also gives students important tools for learning from, and communicating with,

their world. Most important, it nurtures a sense of confidence that they can succeed in school and in life. Nina, for instance, was suffering from a lack of confidence. Spending time with artists helped improve her work, her confidence, and her attitude. Nina's teacher said,

> Nina has come a long way. She has much more self-confidence now. Her mom died when she was born. She didn't speak much until she was 5. She used to be so needy; she'd always say to me, "I can't, I can't!" But she's shown tremendous improvement because of the FLARE program. She makes art and writes on her own now. Before, she didn't have the self-confidence to create anything.

Bringing Art to Life

In 1991, the Armory Center for the Arts, in partnership with the Pasadena Unified School District and the California Institute of Technology, developed Project FLARE. It was designed to increase elementary students' mastery of language and visual arts, understanding of diverse cultures, awareness and appreciation of the arts, and repertoire of personal expression. In FLARE, art is not an add-on that interrupts the existing curriculum or an unnecessary frill. Rather, art becomes a potent stimulus for a thoughtful exploration and communication of complex ideas.

Themes in FLARE, like those in many other interdisciplinary classrooms, reflect shared human values, ideas, or experiences, such as personal identity, community, or human migration. Lessons are based on appropriate curriculum and core literature for the student's grade level, the teacher's and artist's unique backgrounds and interests, and the specific interests and needs of the students. Teachers may also choose to integrate social studies or science activities into their thematic units.

Each teacher-artist team carefully selects literature that corresponds with the theme of the lesson. Students use art to further illustrate the theme. For example, students might read the book *Island of the Blue Dolphins,* then sculpt a doll representing a character in the book. When the artist shows slides of work by Diego Rivera or Grandma Moses, the teacher may read biographies about those artists to the children.

Students also learn to use language to evoke or reflect their feelings. In a unit on personal identity, for instance, 3rd graders will sit with a visiting poet and create group poems in which they express themselves as individuals, as members of a family, and as members of a culture. Students then write their own poems, prompted by the phrase "I Come From ..." or "I Remember ..." or "I Am ..." Then, after receiving instruction in art, students draw self-portraits and write and illustrate books of their own histories.

To track their progress, students chronicle their learning in the pages of journals, sketchbooks, and portfolios. Throughout the year, students also show their progress at exhibitions and performances for other students, teachers, and parents.

Learning for Teachers, Too

In Project FLARE, as in other team approaches to teaching, planning is crucial. A teacher-artist team typically

meets for several days to outline three unit themes and plan accompanying activities for the coming semester. During the school year, they also meet each week to coordinate their areas of responsibility, discuss student progress, share insights, consider new ideas, and plan future activities.

To prepare to be part of Project FLARE, artists and teachers attend several training sessions on language development, integration of language arts and visual arts curriculum, portfolio assessment, and thematic planning strategies. A project coordinator from the Armory Center for the Arts also holds monthly meetings for teacher-artist teams. At this time, problem-solving sessions help teams work through any obstacles.

Reaching out into the community means more than getting funding from local organizations and companies. Teachers and artists also work with local universities and through other performance venues to gain access for students to art performances and gallery shows. At Caltech, for example, free tickets to the Performing Arts Series are available to students and their families. After students have viewed events, some artists even arrange a special discussion session with students to review what students have seen.

Project Proves a Big Draw

An evaluation of Project FLARE over several years documented a number of beneficial effects on students, consistent with the benefits of similar projects (Redfield 1990, Williams 1991). Data included independent ratings of student portfolios; teacher ratings of student progress; and surveys and interviews of artists, teachers, principals, and students.

Teachers and artists interviewed mentioned that students in Project FLARE had grown in their expressiveness, had increased their awareness and appreciation of the arts, and had broadened their cultural understanding of themselves and others. Teachers also said nearly all their students made progress in reading, writing, visual arts, and self-regulation skills. And although many students felt nervous in the beginning about making art (most did not think of themselves as artistic), within a month those students said both visual and language arts were thoroughly enjoyable.

FLARE teachers explained the art activities had a powerful effect on language because it encouraged students to observe details. This focus on detail acted as a springboard for greater definition and elaboration in their oral and written work. Bilingual teachers especially saw the benefit of incorporating drawing, sketching, and graphic visualization into traditional lessons because those students were able to describe or reflect on what they created.

Students had more to say than in the past and used more accurate and elaborate vocabulary, bilingual teachers reported. Students found the activities so interesting and personally meaningful, they were very eager to improve their language skills so that they could express their feelings and new knowledge.

FLARE energized and inspired teachers as well as students, for the teachers were able to gain insight into student learning and motivation. Teachers also became more aware of the importance

of building pride in student work. After a few months of working with the artists and observing improvements in students, teachers thought of new approaches to assessing what students know and can do.

Along with reading and writing, teachers began to see the arts as valuable tools we use in life. As one of the teachers put it, "We have moved away from holiday art at last." The respect of teachers and artists for one another gave all of them a sense of success, confidence in their teaching, and the motivation to continue to grow. Another teacher said,

> It was very enlightening to see all of the art and writing that one student put together in his portfolio. It showed his strengths and weaknesses and the depths of his ability that I had not previously recognized. It also helped me see the development of a student's work as we compared early and later work. Keeping a portfolio really helps.

Student Impressions

Students saw progress in themselves, as well, as noted by three 3rd graders:

> Before this program I used to write one paragraph and now I write five pages! I realize now it's not just about facts. I can use my imagination. There's all this detail. I have so many ideas. I learned about words and how to express my thoughts and how to see detail. Cecilia, the poet, was my favorite. She made us do art in our heads, and then we made a poem. An art picture as a poem! I never did that before. I learned how to concentrate better and how to be more detailed. I learned if I concentrate, I can complete anything.

In reviewing student portfolios, teachers saw that students were better able to express themselves through art and writing. Pride in their work also increased. When I came to review students' integrated language and visual arts portfolios, the 2nd, 3rd, and 4th graders virtually demanded time to explain their work to me. They were truly bursting with pride in their accomplishments.

Another benefit of the program was that students developed deeper respect for other cultures because they met a variety of artists from different cultures during workshops and performances. One teacher remarked,

> Meeting artists from other cultures and watching their joyful performances helped many of my 2nd graders discard their fearful stereotypes of people from other cultures.

Another teacher noted that students had a greater tolerance for one another, resulting from the curriculum's emphasis on appreciation of individual differences and alternative approaches to problems. She said:

> I could really see progress in the way they related to me and to one another. They developed respect for each other and their ideas. They learned how to work together and learned that everyone has a unique perspective to offer. Some of them also really appreciated having art as an acceptable avenue for action and rebellion.

Becoming Part of Project FLARE

Programs like Project FLARE require direction from someone with a strong vision of integrated language arts and visual arts instruction. After all, change is often inspired and nearly always

sustained with the critical help of agencies outside the school (Jennings 1993). The Armory Center for the Arts played that role. Organizers were responsible for hiring, training, and supervising artists; training teachers; providing art supplies; and coordinating trips to galleries and artists' studios.

The Center also wanted Project FLARE to be self-sustaining and easily incorporated into each school's curriculum. It helped the schools develop long-term funding from school districts, government agencies, and private companies. For example, at the school it adopted, the ARCO Foundation covered the cost of supplies for student murals on walls previously plagued by graffiti.

According to Lisa Crystal, the Armory's executive director, the key to creating a program that leads to student engagement is to see the arts as a visualization of ideas and perspectives, not just the perfecting of technique.

Schools interested in establishing a program like Project FLARE might consult Safe Havens, from Harvard's Project Zero, for a list of educationally effective community arts organizations around the country (Project Co-Arts 1993), or contact the Armory's Project FLARE coordinator, Doris Hausmann. Support for your project may be available through a variety of state education funds, local businesses, and foundations.

Project FLARE places students at the center of the classroom and gives them stronger tools for communicating with the world. It offers new ways of creating partnerships between students and teachers. Further, it draws a new set of adults—artists—into the learning community as models, teachers, and friends. The program provides students, particularly those most disaffected by traditional curriculum and materials, a chance to discover themselves in literature and the arts. ■

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Author's note: For information on Project FLARE, contact Doris Hausmann at the Armory Center for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103; (818) 792-5101.

Pamela Aschbacher is Director at UCLA's Center for the Study of Evaluation and a private consultant. She can be reached at 302 S. Hill Ave., Pasadena, CA 91106.

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Exploring the World with 'The Private Eye'

By Katie Johnson

When magnified many times, everyday objects give students new perspectives on writing, drawing, and scientific inquiry.

One summer day, Kerry Ruef, a Seattle artist and writer, absentmindedly picked up a loupe and walked among the flowers in her garden. Looking at foxgloves or lilacs through this small magnifying glass, which jewelers use to examine minute details of gems, she recalls, "My mind was noting what else each object reminded me of ... [and] I was seeing worlds, intense and intriguing" (Reuf 1992).

Ruef, a former teacher, realized at once that using the loupe and thinking by analogy would open worlds for children, too. With the loupe and the question, "What does it remind you of?" she developed "The Private Eye Project," piloted by the Seattle Public Schools. Now, when Ruef works with children and with teachers, in any season of the year, she uses an utterly portable object—the looker's own hand. "What does it remind you of?" she asks. "What else?"

It reminds me of elephant skin;
a map;
the surface of the moon;
the top of my dad's head;
a field with garden hoses all over it;
a dried-up cactus;
bleached volcanoes.

These are my own responses, but they could easily be those of any teacher or any student at any level or ability.

With analogies, the world seen through the loupe becomes very personal; unfamiliar things seem familiar, abstractions approachable, the unknown comfortable. "With loupe up to eye and flower on the other side," writes Ruef, "you have the equivalent of a learning center in the space of a few inches, a new planet, where time stops, stretches. . . ."

And what are they looking at with such fierce and quiet concentration? Anything and everything. The Private Eye materials include a wonderful kit of specimens, and everyone who works with the loupes can bring a new favorite to the collection. When their scale is trans-

formed by the loupe, the most ordinary things—broccoli, a dandelion, or one's own hand—present whole new worlds.

Words and Drawings Take Form

Writing is an exciting part of work with the loupe. When I looked at my hand and listed what it reminded me of, I was creating what Kerry Ruef refers to as the "bones" of a poem. Anyone who makes such a list need only refine it the tiniest bit to have a poem. One way is to simply write all the ideas in a list. Lindsey, in 3rd grade, wrote her list with a word frame:

> Seahorses
> Like spines on a blackberry bush,
> cobwebs in a cave of bats,
> like a swiggily lizard smoking a
> cigar,
> like the skeleton of a giraffe.
> Seahorses

With The Private Eye, connecting through analogy brings the world into perspective, and at the same time stretches the observer's thinking. Writing as reflection, as poetry, as nonfiction and fiction—all are natural extensions of loupe-work.

Another way to look is through drawing. There is safety in drawing, in the clearly defined, limited view of the loupe. This is what you will draw: exactly what you are looking at.

Many teachers believe they are not writers, and at least as many teachers feel that they are not artists. One of the most liberating things I did with the loupe was to observe the inside of a banana skin, and, after making a list of analogies, draw the banana skin as it was framed by the circle of the loupe. I hate to draw, yet I drew an elegant drawing that I was proud of. Teachers like me, whose own education convinced them that they were not artists, become engaged by recording what their loupes show them. For children, this is always a less daunting task, but, as Ruef (1992) says, the loupe "gives such intense visual feedback that even those who think they can't draw—can!"

When we think of loupe-work in art, Georgia O'Keeffe's flower paintings come to mind. Students can look closely with a loupe and draw; then, using a two-inch hole cut in a blank paper, they can observe the drawing and find a section of the original drawing to enlarge. Benjamin, in 2nd grade, drew the barnacle he saw enlarged by his loupe, then slowly moved his window around the drawing. His next step, after enlarging the drawing, was to use two loupes on the original object for yet more detail, and draw it again.

All loupe work, of course, lends itself to display—on bulletin boards, in letters home, on the principal's door, or on an entire hallway.

Fingerprints and Abstract Art

The Simple Touch, a Private Eye lesson developed by Jane Morris, Seattle K–12 art specialist, is about using the individuality of fingerprints as a springboard for understanding abstract art. The three most essential elements of abstract art are line, color, and the unique vision of the artist; the Simple Touch keys into all of these. First, students loupe-look at their own fingerprints; then each one makes an impression of his or her own fingerprint and places it in a magnifier box. Using the loupe and the magnifier

box increases the magnification of the fingerprint even more, and the analogies become more complex. Then the students record the fingerprint on regular-size paper.

"Does anybody but me think this is looking like a sand dune?" Sheila asked the others in her group of four. These 9th graders were drawing their prints, and Sheila's was growing on the paper in a series of tight concentric circles.

"Mmmm," responded Abby, eye glued to her loupe, pencil poised over the paper by her side. "Sand dune I don't have; more like wave marks."

Pavel leaned over Sheila's magnifier box with his loupe. "This is awesome," he announced. "There's mountains on my finger and there's no sand dunes. Look at that."

Sheila lifted her head. "Looks more to me like when you stir pudding, and it's getting ready to bubble," she said, turning back to her own print. Pavel picked up his pencil to make the enlarged pudding/mountain on his own paper. Sheila's writing later echoed this individual vision:

When I look into my hand I see all these things. Others don't. But I do because it's my hand.

In the course of this project, the teacher shows slides or prints of many abstract painters and artists—Kandinsky, Leger, Picasso, Escher, Mondrian—and points out how each deals with abstraction. Then the students enlarge their prints once more on very large pieces of paper, filling the paper with great care and detail. The last step is to choose how to give the fingerprint color, and to complete the coloring over several days.

My finger looks like
a mountain
a three-D picture
now I'm in a whirly pool
the faucet's running
the water is draining
HELP!

This was Dorothy's interpretation of her fingerprint, painted in quarter-loops of hot pink, cobalt, lime green, and purples. Dante's, only red and black, was

. . . like a whirlpool, a long windy road
like tire treads, the bottom of a shoe,
like lined paper, like tree's bark . . .

"Hang the finished pictures . . . and place magnifying boxes in front of each," says Jane Morris, "so students can compare the fingerprint in the box."

Science and Math—Asking Why

In loupe-work, observing, thinking by analogy, and recording in words or drawing, or both, are the first steps. The next question, "Why is it like that?" brings learners to the scientific method: theorizing or hypothesizing, and testing the theories with research. George Nelson, former United States astronaut, has worked with loupes, as has Nancy Hutchinson, director of outreach at Fred Hutchinson Cancer Research Center. In talking of science education, there is "no need to reinvent the wheel when you already have The Private Eye," says Hutchinson; Nelson calls it "an exciting approach to . . . the art of mathematical

and scientific thinking [that] should be a part of every school."

Ruef suggests that the teacher begin the theorizing step with a natural puzzle. The dusty miller plant, which thrives in many parts of the country, is unusual in that it remains bright and healthy in both the droughts of summer and the freezes of winter. After loupe-looking and listing aloud

spider webs
cotton candy
a sweater
a blanket
insulation
antlers with fur
lint
snow
cirrus clouds
grandmother's hair
lining of slippers
a wedding veil

students use the analogies to answer the question, "Why is it like that?"

"Already," Ruef writes, "you and your students have a personal investment and interest in the subject from your analogy-making step, which propels you—just as it does scientists or artists—to theorizing and to individual or group research." So the children hypothesize that the plant has "a sweater or coat, to insulate the leaves, to keep them cool in summer, warm in winter. Or it could be insect protection because who wants to eat a steak covered in hair?" (Ruef 1992).

Loupe work lends itself irresistibly to math projects, especially in number, geometry, and estimation—even for math-phobic learners. Private Eye math activities mirror the NCTM Standards' vision of mathematics through reasoning, communication, connections, and problem solving, with real world applications. Think about dandelion heads, honeycomb, fern spores, tessellations everywhere!

Engaging Students—and Teachers

All through the curriculum, the possibilities are endless. Looking closely invites analogy, demands that something be seen from a different angle, in a different scale, with another focus, as another thing. Repeating and repeating, "What does it remind me of, what does it look like?" expands the learner's awareness of the interconnectedness of all things, as well as the learner's and teacher's awareness of the interconnectedness of all curriculum. Many of the lesson designs and ideas for loupe work in Ruef's Guide were developed by teachers during The Private Eye Project.

The Private Eye approach is basic. The four tools—looking closely, thinking by analogy, changing scale, and theorizing—can be used in all subject areas. I work with teachers all over the country, consulting with them about their writing programs, and sooner or later I introduce them to the loupe and invite them, too, to look closely. The teachers become silent, immersed in the landscape of the loupe, drawn into the circle of new worlds. Teachers who work with loupes have some of the same problems as teachers who decide to teach writing well: It takes them a long time to let go of their programmed expectation that there is One Right Way, to explore in an open-ended way, to become as enthusiastic as their children.

Children who see their teacher getting excited about an activity, or sharing a discovery, or relating an inquiry, or caring about an idea—these children have the gift of example. Engaging student learners is infinitely more successful when those students' teachers are engaged as well. ■

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Author's note: For more information about the project, contact Kerry Ruef, 7710 31st Ave. NW, Seattle, WA 98117; (206) 784-8813.

Katie Johnson is a teacher and a writing and reading consultant, 2603 NE 195th Ln., Suite C-16, Seattle, WA 98155.

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Picture This: An Arts-Based Literacy Program

By Beth Olshansky

When children's stories are driven by rich visual images, their writing is transformed in many powerful ways.

Six-year-old Ross hangs on the back of his chair, looking forlorn, as the other children write stories. Although his mind abounds with ideas, Ross is having difficulty creating a bridge between the ideas in his head and the blank piece of paper in front of him.

When asked to share what he is thinking, his eyes light up. Ross picks up a blue marbleized paper. "I think I found something," he says, bringing the paper just inches away from his face. "A thing with two eyes and a mouth." After staring into the goading face of his discovered creature, Ross grins, "I know what my story is called: Do You Know What an Animal Is?"

He elaborates: "I'm gonna try to find all kinds of strange things to be animals. The animals that do exist and don't exist. I want to say that the strange animals are the real ones." As Ross shares his ideas, he casually picks a plastic wrap print he created and begins cutting around a second discovered creature. "It's a Frost Cacklelor," explains Ross. "He's ferocious. He doesn't like being disturbed while he's making his ice. He spits out ice from his mouth after he swishes water inside his mouth. Inside his mouth is very, very cold."

"And here's a Paint Plucker [pointing to a splatter painting]. It's a kind of animal artist. It uses its tail to form the paint into pictures. Sometimes it paints on animals to camouflage them, and it can turn itself into different colors by squirting paint all over itself."

Ross continues, "At the end, I'm gonna have the Paint Plucker camouflage all the strange animals so no one can see them." His eyes twinkle. "People will only see regular animals!" Looking up from the page with a big grin, he boasts, "I have a big imagination. I can even change real people to look like all kinds of things."

An Invitation to Write

Ross's imaginative approach to story-making is typical of many children

engaged in Image-Making Within the Writing Process. In operation for six years, the program has been in the National Diffusion Network for three years. This arts-based literacy program integrates children's visual imagery at every stage of the writing process from the earliest prewriting/idea formulating stage through rehearsal, drafting, revision, and preparation for publication.

By being introduced to a variety of simple art materials and methods from the very start, young author/illustrators have access to visual and kinesthetic, as well as verbal, modes of thinking. For verbal thinkers, this approach can serve to extend their thinking and their writing. For children, like Ross, who have diverse learning styles, it provides an enticing alternative pathway into writing. Six-year-old Kevin describes his own image-making experience:

While I was doing the pictures first, words just started to grow, and I got more ideas to write and I just writ and writ and writ until it was a finished book. . . .

But Image-Making Within the Writing Process is not just for children in the primary grades. To date, it has inspired budding author/illustrators in both elementary and middle schools. Language Arts teacher Margaret Belowski, who has seen all 110 of her 7th graders soar with this creative process, explains:

One of the things that impresses me the most is that every child, even those without artistic ability, can shine with this process. Image-Making enriches both the children who have a hard time with writing and the children who are already writers.

I think the children really astonished themselves by what they created. And it's not just the children . . . everyone who sees these books takes a breath, amazed at how beautiful they are.

An outgrowth of process writing, Image-Making gives children the task of creating beautiful picture books. Working together as a community of professionals, they study the work of other author/illustrators, use real art materials, and create stories according to their own unique creative processes.

Because this program equally values verbal and visual modes of expression, and recognizes diverse learning styles, youngsters are purposely not directed toward either writing first or making pictures first. When left to their own devices, children will naturally enter the story-making process from a position of strength. Hannah, a 3rd grader and second-year student of Image-Making, is very clear about her own choices:

I always do my pictures first because then I can get looks at my pictures to help me with my describing words. If I wrote my words first, I wouldn't be able to see my describing words in my pictures.

Inspired by Images

Inspired by the colorful collage images of Eric Carle, Leo Lionni, and Ezra Jack Keats, Image-Making Within the Writing Process first asks each child to create a personal portfolio of hand-painted, textured papers. Engaged in free exploration with a variety of art materials and techniques, children are easily stimu-

lated by color, texture, and movement. It is not uncommon for children to spontaneously "see things" in their textured papers while in the throes of creating bubble prints or marbleized designs.

When 7-year-old Christopher spots a great winged dragon floating on top of his marbleizing solution, he has the wherewithal to quickly drop his paper flat onto the tray, thus capturing his discovered creature. At the splatter station next to him, Meagan is reminded of fireworks in the "exploding" splatters that suddenly filled her page. Both these initial sparks of ideas find their way into a story later in each child's story-making process.

If spontaneous images do not arise for children during the actual making of textured papers, this process of free association is reinforced later, once the portfolios of textured papers have been completed. The classroom teacher holds up a textured paper and, in Rorschachian fashion, asks, "What does this remind you of?" As children practice "reading" their textured papers, discovered creatures and settings become the inspiration for imaginative story ideas. This process of "image-finding" is central to the prewriting/idea-gathering stage of the program. As each stage of the writing process is redefined to include a strong visual component, children are given important tools for accessing visual and kinesthetic modes of thinking.

Redefining the Stages of Writing

While prewriting activities center around image-finding, the rehearsal stage involves "image-weaving." This activity comes quite naturally to most children: the weaving together of discovered images to create a story line. Like Ross, children often spontaneously begin to weave a story from the threads of ideas discovered within their own textured papers. The story lines that result are equal only to their wildest dreams.

For example, 8-year-old Meagan's personal narrative about a trip to the ocean to watch the fireworks (inspired by her splatter painting) suddenly takes an unexpected turn. As Meagan cuts out colorful fireworks from a variety of textured papers, one image reminds her of a shark. Staring into her uncombed magenta-and-purple marbleized paper, Meagan suddenly finds herself inside a shark's mouth and in an unanticipated sea adventure. In the end, her title, The Amazing Fireworks Story, reflects Meagan's own surprise at the unexpected twist her story has taken!

Drafting in Pictures and Words

Once the image-weaving/rehearsal stage of this process is well under way, and children have orally rehearsed their story lines, the textured papers become the raw materials for building colorful collages. As children cut and paste, weaving together images in pictures and words, stories unfold through a lively creative process.

David, a very active 2nd grader, admits that his ideas often "fly out of his head" before he gets them down on paper. All this changed for David once Image-Making provided him with concrete tools for thinking. Discovering a swirling blue tornado in his marbleized paper, scissors in hand, David immediately frees his tornado from the page. Then, seeming to take on a life of its own, the blue tornado

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spins around the classroom accompanied by great swishing sounds as David at once develops and embodies his story line. Discovering a fierce rainstorm in an uncombed marbleized paper ("It's raining rocks"), and blustery clouds in a bubble print (painted print made from blowing bubbles), David naturally proceeds into the rehearsal and drafting stages of the writing process. After a "stormy" rehearsal, David glues his tornado to the page before it blows away. As a visual and kinesthetic learner, and a child who struggles with writing, David chooses to draft his entire story in pictures first, long before he begins to create text.

As an author/illustrator with distinct learning preferences, his choice is a wise one. With a concrete visual record of his thoughts mapped out before him, David rehearses his story again and again through "image-reading." Literally holding his ideas firmly in his hands, David tells his story with equally vivid language: "It seems like we're caught in a meteor shower. I go outside. Huge rocks like pumpkins hit me from all sides. It's raining rocks."

For young author/illustrators like David, image-reading offers a concrete bridge between their rich visual thoughts (recorded in colorful collage images) and the text they are expected to write. David's comments reflect how natural this process is for many children:

> Writing used to be hard for me, but now it's easy. All I have to do is look at each picture and describe some things I see. I listen to my words to see if they match my story, and they always do. Now writing is my favorite part of school.

What the Research Says

Image-Making has repeatedly proven itself to be an invitation into literacy learning that few children can refuse. The Laboratory for Interactive Learning at the University of New Hampshire conducted a two-year study of more than 400 New Hampshire children involved in the program. The research findings supported teachers' classroom observations that adding a rich visual and sensory component to the writing process not only dramatically enriches children's story-making, but also enhances their finished pieces.

According to this study, students who participate in the program demonstrate dramatic improvements in their writing abilities and gain fuller power of expression than a control group of demographically matched, nonparticipating students. Scoring of the texts alone revealed that

- writing topics are more varied and imaginative;
- story plots are more fully developed;
- stories have a stronger sense of beginning, middle, and ending;
- stories are better crafted, often having a more literary quality; and
- rich descriptive language is prevalent, even in the stories of emerging 1st grade writers.

Looking at the relationship between words and pictures in children's "published" stories, researchers found that stories written and illustrated by participants in the Image-Making Process display a fuller expression of ideas compared to stories illustrated with markers. To enhance the

meaning of their text, children use the elements of color, space, shape, and texture, as well as detail and shifts in perspective. Their visual images not only convey important aspects of the text but are, at times, vital in carrying the story *beyond* the text.

An Avenue for Personal Stories

Research aside, Image-Making Within the Writing Process gives young author/ illustrators a meaningful new way to dive into literacy learning. While some of their stories appear to be pure unadulterated fun, others take on a poignant sense of personal metaphor.

This is true for Jeffrey, a 1st grader whose story about a little ship tossed about by crashing waves clearly reflects his mother's recent abandonment of the family. It is also the case for Amy, an 8th grader who writes about a young girl's search for friendship. It is no accident that her collage images depict the girl as blending in with her surroundings, almost invisible to others. In each instance, Image-Making has provided children with an important avenue for expressing their personal stories.

Whether witnessing the deeply moving moment when an authentic story takes shape or the dramatic turnaround of an uninterested, disengaged 6th grader, teachers are beginning to notice the vital difference Image-Making can make in the literacy learning of diverse learners.

But it is not just teachers who are noticing. Serena, a 6th grader, sums up her experience this way:

The pictures paint the words on paper for you, so your words are much better. The words are more descriptive. Sometimes you can't describe the pictures because they are so beautiful. ■

Beth Olshansky is the Developer and Program Director of Image-Making Within the Writing Process, Laboratory for Interactive Learning, University of New Hampshire, Hood House, 89 Main St., Durham, NH 03824-3577. For information about federally subsidized training programs and materials kits, as well as sample collage books, please contact the author.

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Applying OBE to Arts Education

By Sharon Jasa and Lin Enger

Through careful experimentation and dialogue, Minnesota's State Arts High School has implemented outcome-based education and authentic performance assessment.

Adopting an outcome-based system at Minnesota's State Arts High School has resulted in sweeping changes that include, yet go far beyond, curriculum reorganization, ungraded report cards, and a revised daily schedule. While working to create a sound and workable framework for learning and assessment, every person in our school—teachers, administrators, and students—has been forced to rethink and reinvestigate the meaning and value of education.

What constitutes *A* work? How many times must a student complete a task to prove mastery of it? What is the ideal length of time for a class period? How do teachers motivate their students without traditional grades?

These and countless other questions have dominated our meetings, conversations, and thoughts for more than four years. The Arts High School, which opened its doors in 1989, is part of the Minnesota Center for Arts Education. It is a public high school invested by the Minnesota legislature with the dual task of educating talented young artists while developing an outcome-based system to serve as a model for other schools throughout the state. Emphasizing the arts and academics equally, we have an enrollment of 250 students in grades 11 and 12, selected competitively from all areas of Minnesota and from diverse backgrounds. Two-thirds of the students reside on campus.

Early in our first year of operation, we recognized the need to overhaul our rather traditional school-day schedule in order to give teachers more time for curriculum planning and assessment activities. After two years of research and experimentation, we adopted a Copernican model of scheduling in which students have fewer classes per semester for a longer period of time each day (1 hour and 50 minutes). Under this system, teachers have fewer students per day and

several more nonteaching hours per week. Students, meanwhile, seem to focus more intensely on three or four subjects than they did on the five or six classes they took in a more traditional school schedule.

Getting Practical About Outcomes

Long before our building filled with students, we began to develop outcomes in the various disciplines. Influenced by the work of William Spady, we determined that course outcomes would serve as the basis for assessing achievements, for granting credit, and for reporting student achievement to postsecondary institutions. Our staff, working with specialists and consultants in the discipline areas, generated course outcomes for each school program.

We created our initial lists of outcomes with more idealism than pragmatism. In many cases they read like wish lists, containing every skill, attitude, and behavior that we, as educators, coveted for our students. The lists were long and specific; some courses had as many as 150 outcomes.

As soon as the school was up and running, however, theory collided with reality. It became obvious that teachers could not effectively track students on more than a few significant outcomes. Also, because course outcomes were to be placed on report forms for every class and every student, we immediately saw the need to condense our lists of detailed outcomes into sets of several broad outcomes of significance for each discipline.

The detailed outcomes also created pedagogical confusion. In the early months, teachers tended to equate outcome-based education with mastery learning, in which complex skills are broken down into smaller, discrete skills and are mastered incrementally. What can easily occur in mastery learning, however, is skill practice without a sense of context. This kind of learning without understanding can make students feel as if they are putting together a jigsaw puzzle with no picture to guide them. When we saw this trend in our classrooms, we realized that we had been confusing outcomes with curriculum. Instead of laying out the big picture—the philosophical framework—our outcomes were providing the specific, concrete learning objectives that constitute curriculum.

As we struggled to condense, refine, and broaden our outcomes, we began to experience a shift in the conventional approach to curriculum. Traditionally, assessment grows out of instruction and provides teachers with evidence of the learning achieved by students—the course outcomes. In an outcome-based system, this paradigm is reversed. Outcomes serve as the starting point, defining in broad terms what the students' competencies should be after they have completed the course. Next, assessment is considered. What skills, behaviors, attitudes, and understandings signal the mastery of an outcome? These criteria help the teacher construct the course content, which in turn leads to daily instructional strategies.

Because course outcomes drive the process, we spent considerable time and energy on writing and rewriting them. The following criteria helped us as we created outcomes in each program area. An outcome:

• provides a picture of the student behavior that would result from learning;

• describes long-term learning;
• reflects discipline standards beyond the school setting;
• acknowledges differing learning styles and forms of intelligence;
• is understandable to students, parents, and the community;
• is appropriate developmentally;
• addresses higher-order thinking skills; and
• is assessable directly or indirectly.

Reporting Student Progress

Even more difficult than writing outcomes was developing assessment criteria that accurately defined student progress. To explain the process we went through to develop those criteria, it is necessary first to describe our reporting system.

At the Arts High School, we print the outcomes for each course on the students' course report forms, which we call Student Learning Plans or SLPs. Twice a semester, students receive one SLP for each course. On the plan the teacher indicates how the student is progressing on each course outcome. Instead of assigning grades, teachers indicate one of the following performance levels for each outcome: *Challenge* (the highest category), *Superior*, or *Satisfactory*. Satisfactory generally translates into *C* in a graded system, Superior into *B*, and Challenge into *A*. The school does not provide a *D* or *F* grade equivalent. A student's final assessment score for a course is based on the overall trend in outcome achievement. If students do not achieve a Satisfactory in a course, they must retake the course.

Since different performance levels are usually achieved on the various outcomes within a program, an individualized student profile begins to emerge on each reporting form. This profile identifies students' strengths and weaknesses within the discipline.

Initially, parents, students, and faculty expressed concern about how an ungraded system might affect students applying for college entrance and scholarships. To accommodate this concern, we developed a process for translating our reporting results into grades. The school profile sent to colleges and universities explains this process, and we make students and parents fully aware of the grade-translation process.

Writing Assessment Criteria

Writing the assessment criteria for each course outcome was the most arduous task we faced because we had to scrutinize the actual progress of our students. Our assumption that standards for student excellence vary from teacher to teacher and school to school and our belief that good teachers are continually assessing student growth in ways both formal and informal impelled our work. We wanted to establish criteria that allowed for assessment that went far beyond tests and papers.

Before we could begin to write assessment criteria, however, we needed a working definition of the learning attributes of students at each of the three performance levels—Challenge, Superior, and Satisfactory. We began to describe these attributes in a series of small group meetings within disciplines. For instance, teachers in the music department brain-

stormed a list of attributes that described a student working at the Challenge level. (It helped immensely to envision specific students and to describe their attitudes, behaviors, competencies, and habits.) Next, the music teachers generated attributes describing a student working at the Satisfactory level. Finally, they developed a list of attributes for the Superior level. Interestingly, we found the Superior level to be the most difficult to define because students demonstrated such a variety of attributes between the Challenge and Satisfactory levels.

During these many department meetings, broad areas of agreement across disciplines emerged among the teachers. Whether in visual arts, math, or world languages, students tended to exhibit similar characteristics at each of the three performance levels.

For instance, attributes consistently identified in Challenge-level learners were the abilities to use the symbol system of the discipline, to integrate knowledge from a variety of disciplines, to carry out complex procedures, and to recognize one's own strengths and weaknesses. At the Satisfactory level, students completed the work required and demonstrated attributes such as the ability to isolate and practice the skills of the discipline, an understanding of the vocabulary of the discipline, and a beginning capacity to ask questions within the discipline. Students in the Superior range possessed skills and proficiency levels that tended to be varied and inconsistent. As they progressed toward higher achievement, they began to demonstrate higher proficiency on a more consistent basis.

In defining the characteristics common to the different performance levels, we came to general agreement on the meaning of the evaluative terms we had chosen. Our process has allowed us to move toward clearly defined standards of achievement, providing benefits for our students, their parents, and our teachers.

We have not reached the place we aimed for when we started out four years ago. Yet, we can look back and say, yes, we have made progress in refining the structure of the school day, in developing curriculum and assessment, and in reporting on student progress. Our teachers have a firmer grasp on the scope and direction of their courses. Our progress has been due more than anything else to our willingness to experiment, to fail, and to start over again; to learn from the experts, but also tell them when we thought they were wrong; and most of all to listen—always listen—to our students and teachers.

Although we still have much work to do on outcome education and performance assessment, when we look around the Arts High School today, we see students who are learning in an atmosphere charged with meaning. Their courses consist of tasks and experiences that their teachers have made pertinent and authentic. They tend to compete not against one another but against themselves. They are active in their own assessment and in diagnosing their own learning needs. And, most important, they are taking responsibility for their own education and learning to value it. ■

Sharon Jasa is Assistant Director of Assessment, Minnesota Department of Education, Office of Graduation Standards Team, Capitol Square, 550 Cedar St., St. Paul, MN 55101. **Lin Enger** is Assistant Professor of English at Moorhead State University, Moorhead, MN 56560. Formerly, Jasa was Director of Research and Development and Enger was a Literary Arts Instructor at the Minnesota Center for Arts Education.

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Shooting for the Moon: Standards for the Arts

By A. Graham Down and Ruth Mitchell

Reaching consensus on national standards will not be easy, but at last a national dialogue has begun about the enduring and universal value of the arts in our society.

Attempting to set educational standards for the arts may seem like the worst case of hubris. In an era of budget-cutting, we may well ask, *what* arts education? Is there art beyond finger-painting in elementary school and the marching band in high school? Those who believe the arts are essential in American education want more and see standards as a way to get it.

In the drama now unfolding, the plot revolves around the strategy of arts educators to halt the marginalization of the arts. But in order to understand the interaction of plot, characters, and situation, we have to set the scene. What follows is the equivalent of the opening exposition, where characters tell each other what they already know but the audience doesn't.

The Cast of Characters

Already demoralized by disappearing dollars for the arts, the arts education community suffered a further blow when the arts did not appear in the national goals. Goal No. 3 lists five academic subjects—English/language arts, mathematics, history, geography, and science—in which students will perform at a high level in "challenging subject matter." The arts are not listed.

Recovering from their snub, the arts educators sought advice on strategy. Make noise, they were told. Establish standards, and get the arts into accountability systems. The arts education community has adopted the threefold strategy with energy, enthusiasm, and money supplied by supporting organizations. The noise has been made at conferences put on by the National Endowment for the Arts (NEA), the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education, and the American Council for the Arts; and

by a working group jointly funded by the Kennedy Center and the Getty Center for Education in the Arts. Accountability is coming: statewide assessment of the arts is being encouraged by a consortium of state arts consultants assembled by the Council of Chief State School Officers.[1] And in the matter of the standards, the arts are finally being treated equally: they are one of six standards-setting projects—in English/language arts, science, civics, geography, history, and the arts—currently being coordinated by OERI.

Coordinated, but not directed. This is an important point. The arts education standards, like the others, will result from a consensus process. This is where the plot thickens. Input is not only invited, but it is solicited from everyone who cares about the arts. The money to conduct the process is being supplied jointly by OERI, the National Endowment for the Humanities (NEH), and NEA. The organization receiving the money, and therefore spearheading the standard-setting process, is the Music Educators National Conference (MENC). MENC has pulled together a consortium consisting of the National Art Education Association (NAEA), the America Alliance for Theatre and Education (AATE), and the National Dance Association (NDA).

Clearly the arts have been defined in the names of those organizations. For better or worse, design and media arts are subsumed under dance, music, theatre, and visual arts; and creative writing has been assigned to English/language arts.

We've named the funders and the organizations responsible for producing the standards. But we aren't finished yet with the cast of characters in this drama. A two-tiered committee process has evolved from experience in both standard-setting and in establishing frameworks for the National Assessment of Education Progress (NAEP).

One set of committees is charged with actually writing the standards and usually consists of practitioners, teachers, and university educators. The second committee—called the committee of oversight—includes practicing artists, museum curators and administrators, and professional arts organizations. The committee of oversight is the watchdog over broad issues affecting the standards, such as the balance among the arts and ensuring that both multicultural and technological issues are not ignored.[2]

The First Draft

The first act of the play illustrates the clash of visions and values that makes this drama riveting. When the process began in summer 1992, it was confidently expected that the standards already published by the arts organizations would be a step along the way.[3] But when the committee of oversight received drafts from the four discipline committees, they—along with the funders—almost wept with disappointment.

Each of the four drafting committees had interpreted the charge to produce standards in its own way. Not only were there no commonalities in form, there was also no common understanding of what a standard is.

The committee of oversight and the funders thought the visual arts standards lacked substance; they did not encompass what students should know about painting and painters, sculpture and sculptors. The music standards looked too much like a curriculum—the "how" instead of the "what" that students should learn. The theatre standards were written like a series of job descriptions, intended to lay out the experiences theatre education would provide for students. The dance educators, struggling to emerge from the shadow of physical education, shortchanged knowledge about dance as a cultural phenomenon.

The inadequacies of these first drafts are thoroughly understandable (although none the less dismaying) in view of the agendas of the groups cooperating in the standards process. We just mentioned the problems that dance educators have with getting dance accepted as an art and not part of P.E. Other arts teachers find their existence in the schools threatened, not only by budget-cutting. If you want to see an arts teacher go ballistic, mention an interdisciplinary course where the arts would be taught as part of history or literature. They believe that arts teachers will lose their jobs and that the arts will be inadequately taught by English or history teachers.

Additionally, arts educators have been trained either as performers themselves or to identify talented students who will carry on the great traditions of performance and production. By and large—and with exceptions, of course —they find it difficult to see learning about the arts as an integral part of their responsibility.

So the practitioners find "the vision thing" difficult. In this they are not alone, either among educators or the public. All of us have to understand the difference between *standards* and *curriculum*: standards are goals, expectations, outcomes—the "what" an educated person should know and be able to do. They are essentially a moonshot, which may not be entirely attainable in practice. Curriculums are the means of getting to the vision. Theoretically, curriculum and instruction can be whatever they want to be so long as students make progress toward the standards.

A Manifesto for the Arts

The oversight committee had plenty of vision, as well as an agenda of its own. Many members believe that to anchor the arts firmly in the curriculum, they must be taught as an academic discipline, not merely quasi-professional training. Not all students are talented, but all can appreciate and understand the arts as essential components of being human. The arts should be taught as separate subjects with their own conceptual frameworks, but also in conjunction with other subjects.[4]

The oversight committee decided to organize the process in order to forestall what might have been an expensive failure. The committee decided that the final document, which will probably be published in 1994, must be prefaced by a clearly articulated vision. Such a vision is intended (1) to inspire arts teachers so that they don't get bogged down in

everyday concerns like despair about supplies, and (2) to convince the public and legislators that the arts are essential and should be supported with tax money.

This manifesto will be followed by a document with a common architecture. All the standards will first be divided according to four aspects of learning about the arts: creation and performance, cultural and historical context, perception and analysis, and nature and value of the arts.[5] Under these four headings, the arts will be listed alphabetically—dance, music, theatre, and visual arts—with standards for grades 4, 8, and 12.

The difference between content and achievement standards should also be made clear. Content standards are the elements of the vision—the "what" students should ideally know and be able to do. Achievement standards answer "How high?"[6] These achievement standards are essentially guides for assessment, because they are concretely detailed descriptions of student work that indicate progress toward the standards.[7]

The committee of oversight decided that all students should achieve the same standard in grades 4 and 8, so there is only one achievement standard at those grades. However, at grade 12 there will be two levels, proficient and advanced, in order to account for students who intend to specialize (perhaps professionally) in one of the arts.

The common architecture that the four drafting committees will now follow sends a clear message about the value of the arts and how they should be taught. The prominence of the four aspects of learning focuses attention on the imperative to make them equally valuable—and therefore equally taught—both within each artistic discipline and across all four arts. The listing of all four arts under each heading makes interdisciplinary connections easier to find. Above all, the architecture says that "the arts" compose a whole that includes a four-by-four matrix of constituent parts—but the emphasis is on the whole.

The establishment of this common framework for the arts standards advances the process not just by setting the standards, but by centralizing the arts in the education of all students.

Now the real work begins. Guided by a task force—a subset of the oversight committee—the drafting committees will produce a document in the new year.[8] This combined document will become the basis of regional forums to be held nationwide this year. In March, a major event will be a national symposium in Washington, D.C., which will be combined with the National Celebration of American School Music.

The first act has concluded, and we're ready for the second. The third will see the revision of the drafts in response to input from the regional forums, and possibly the completion of the standards. But don't be surprised if this drama proves to need a fourth and a fifth act to satisfy its characters and the plot.

Enter the NAEP Framework

Meanwhile, quite fortuitously, the National Assessment Governing Board (NAGB) is developing a consensus framework for the 1996 National Assessment of Educational Progress (NAEP) arts education assessment at the same

time as the standard-setting process for the arts. Not so fortuitously, many of the personnel are the same. NAGB, which oversees and guides NAEP, awarded the contract to the state assessment division of the Council of Chief State School Officers (CCSSO), with subcontracts to the College Board and the Council for Basic Education.[9] The framework must essentially emerge as a subset of the standards; otherwise the arts education field would be getting mixed signals.

The NAEP arts education framework will be a series of statements about measurable achievement in the arts. Later, probably in 1994, contracts will be awarded in a separate bidding process to produce the 1996 arts education assessment. The NAEP framework is developed in essentially the same way as the standards. While the standards can afford to articulate a vision, the framers of the NAEP specifications must decide whether the 1996 assessment will report on progress toward it or on what is actually being taught in the schools. For example, will students be chosen randomly to answer questions on dance, regardless of whether their school system has provided adequate training? Are we using the NAEP process to ratchet up arts education or to report on the status quo? How different can we expect that to be from the status quo in 1996, given the intense interest in arts education generated by the standard-setting process?

In a sense the NAEP process is the conscience of the standards. Their simultaneous development seems so natural that people ask why the other subjects didn't develop their standards and NAEP frameworks together.

A National Dialogue

What does a local jurisdiction do with the arts standards document? The standards are clearly voluntary, and undoubtedly they will be ignored by some, with snorts of derision about the gap between dreams of imaginative projects and the reality of scarce resources. How will teachers get the resources, for example, for their students to create catalogs for imaginary exhibitions of pictures they have seen using CD-ROM discs of international museum collections?

Nevertheless, thoughtful educators will find ways to put the standards to good use. They will bring them to meetings of faculty, school boards, PTAs, and local business groups. They will ask what the standards mean for the community's children and what resources can be designated for achieving them. Thoughtful educators will find money for teacher groups to spend six weeks during the summer designing an arts curriculum based on the standards.

Above all, these thoughtful educators will understand that the standards were not written to oppress them with another Washington mandate, but to unify American education in meeting the needs of future citizens. Standards arrived at as a result of a consensus process in which everyone is heard can only contribute to the dual goals of excellence and equity. A group of African-American parents in Mississippi, a similar group of Arab

parents in Detroit, and another group of parents in Harlan County, Kentucky, can all point to the standards and say to educators: "This is a national standard. Can you guarantee that our children will reach it?"

Our enthusiasm for setting standards in the arts is not dampened by an awareness of the professional, philosophical, and intellectual problems the process presents. Even if the resulting standards are only partially successful, it will be worth the time and trouble. Standard-setting opens a national conversation about our values, about what we want for our children, and what we as an older generation prize so highly that we cannot imagine a civilized society lacking such knowledge. Such a national dialogue will help us develop an educated society whose perspective and sense of civic responsibility are informed by the enduring and universal values of the arts.

[1]One state, California, has established a Towards Arts Assessment Project to tap the talents of arts teachers in designing assessments.

[2]Graham Down chairs the oversight committee. Among the 30 or so members are Gordon Ambach, executive director of the Council of Chief State School Officers (CCSSO); Leilani Lattin Duke, director of the Getty Center for Education in the Arts; Paul Lehman, associate dean for graduate studies at the University of Michigan's School of Music; Gregory Anrig, president of the Educational Testing Service (ETS); Richard S. Gurin, chief executive officer of Binney and Smith; Harriet Mayor Fulbright, president of the Center for the Arts in the Basic Curriculum (CABC); and Roger Mandle, deputy director of the National Gallery of Art.

[3]The Council for Basic Education (CBE) has published a chart summarizing standards for English/language arts, mathematics, science, history, geography, and the arts—which were derived from publications of their respective professional organizations—in the Winter 1992 Perspective, *Standards: A Vision for Learning*. With the help of funders, CBE has distributed 17,000 of these charts. Recently the National Association of Secondary School Principals (NASSP) printed and mailed an additional 40,000 to every public secondary school in the country.

[4]Understanding the arts can make fundamental contributions to science and mathematics as well as to obvious partners like history and literature. Science, like drawing and painting, depends on exact observation; and mathematical understanding relies heavily on the perception and production of patterns.

[5]The resemblance between these terms and those used by the Getty Center in its discipline-based art education (DBAE) is not coincidental. It seems that any analysis of learning in the arts divides it into four aspects: production/ performance, history, aesthetics, and criticism. Verbal differences do not disguise the universality of these aspects. California, for example, calls the divisions: aesthetic perception, creative expression, heritage, and aesthetic valuing—obviously the same as the DBAE divisions.

[6]Because "performance" has a specific meaning in the arts that might cause confusion, performance standards here are called "achievement" standards.

[7]Some would argue that achievement standards cannot be set until there is student work to be described.

[8]The task force consists of Harriet Mayor Fulbright; Gordon Ambach; Ed Gero, actor and educator with Washington D.C.'s Shakespeare Theatre; Malcolm Richardson, deputy director of the President's Committee on the Arts and Humanities; Barbara Laws, an art instructional specialist in Norfolk, Va.; and Samuel Hope, executive director of the National Association of Schools of Music, Schools of Art and Design, Schools of Theatre, and Schools of Dance.

[9]Graham Down has a similar function for the NAEP framework development as in the standard-setting process. As co-chair of the steering committee, he is charged with maintaining consonance between the two activities.

A. Graham Down is President, and **Ruth Mitchell** is Associate Director, Council for Basic Education, 725 15th Street N.W., Washington, DC 20005.

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Dance Education

The Ultimate Sport

We all love to move, to wiggle and jiggle, to bounce, to tap our feet—especially school children who are supposed to be sitting still at their desks. It should be easy, therefore, to cash in on children's natural inclination to express themselves through movement. It should be easy to involve them in something active that stimulates their kinesthetic intelligence—something that invigorates not just their brains but their whole bodies. It should be no trouble at all to come up with something fun and creative that also demands discipline and study—something like dance. Just add some rhythm and *voilà!* Even rambunctious 5th grade boys should take to the joys of dance like ducks to water. Right?

"Right!" insists Nelson Neal, president-elect of the National Dance Association. "Dance is even for those who think real guys don't dance. Dance is for all students."

Getting Past Inhibitions

Having successfully taught dance to thousands of K–8 children over the past 25 years as both PE coach and professor of dance at Longwood College in Virginia, Neal has discovered the secret of how to get everyone—teachers and students alike—more comfortable with the challenging and confidence-building experience of dance.

The first thing Neal does when he conducts dance workshops with young people is to ask them to pick a sport, any sport—something they already enjoy doing, such as basketball, wrestling, tennis, baseball, or soccer. If a student chooses basketball, for example, the next step is to name some basketball moves: dribbling, the fade-away jump, passing, the hook shot (or "sky hook" as today's kids like to call it).

Next, Neal directs children to change the speed of the movement—to speed it up or slow it down so that the simple movement of dribbling a basketball is transformed into a slow-motion modern dance, fluid and smooth. Finally, Neal has his novice dancers try the dribbling movement in other planes—horizontally instead of vertically, off the walls, sideways, over their heads, through their legs, in front of and behind

themselves. "It begins to look like aerobics," he says of this two-minute dance, which he has named The Ultimate Sport.

"It's an especially good approach to use as a hook with 4th or 5th graders," Neal notes. "All kids can do it, and they *do* have fun—especially when they use music with the movement." He suggests starting with music that kids already like and then exposing them to a variety of music that's new to them but stimulates their imagination to create fresh expressions of old moves. Techno-pop as well as the high-energy overture to Tchaikovsky's *Swan Lake* could bring both exuberance and dynamics to basketball dribbling, he says. "It might be a good idea to involve the music teacher, too."

After students get past their inhibitions and start "running with the ball" (dancing), Neal suggests that the next level is to create a dance that combines motions from three different sports, such as launching a bowling ball, throwing a sky hook, and doing a wrestling take-down. "Kids come up with wonderful ideas!" he affirms. It's an approach that PE teachers and practically anyone else can facilitate, insists Neal. And with all the different choices for music, the possibilities for creative expression through movement are unlimited for either solo or group work. "Just start with something simple and short," he advises. "Human beings enjoy moving. Rhythm combined with movement helps them enjoy it even more."

Integrating Dance and Academics

As exhilarating as Nelson Neal's approach sounds, most teachers do not integrate dance into the content areas. Perhaps it is because dance is perceived as a frill—a fun idea but not really connected to academics. At Roger Williams Middle School in Providence, R.I., however, dance is a five-day-a-week core subject.

Teacher Sue McGreevy-Nichols, director of dance at Williams, collaborates with language arts and social studies teachers to use dance as a vehicle for academic projects and presentations. "We start with a core question," she explains, "such as, How does prejudice affect our lives?" Students explore this question through a semester-long study of *Romeo and Juliet*, culminating in a dance concert that is as educational as it is entertaining. "The audience is floored at how tremendous it is," she says.

But months before the performance, starting on the first day of school, students begin the project in their English classes by reading the play and watching movie versions of it: the 1968 Zeffirelli version set in 1595; the 1961 adaptation, *West Side Story*; and a 1996 interpretation by a Los Angeles performing company. "The first three weeks of school, we don't even dance. It's just study and preparation," says McGreevy-Nichols.

Indeed, there is much to study as students compare the three versions of Shakespeare's tragedy and learn about the effects of prejudice throughout history. For their own production, they must decide which scenes they want to perform by writing persuasive essays.

Every essay that meets the writing standard becomes a "vote." Only scenes with enough votes will be produced. Students also analyze and design their own sets and costumes.

As for the dances, McGreevy-Nichols states that the main emphasis is not on teaching dance steps. "We're not training dancers; we're training thinkers," she says of her inner-city students, 92 percent of whom belong to minority groups. As they choreograph their own versions of *Romeo and Juliet*, her students are solving movement problems for expressing a storyline without words. "The performance looks something like modern dance," McGreevy-Nichols observes, "like something you might see on the Academy Awards."

To maintain accountability for their work, students keep portfolios. "These are not showcase portfolios but process portfolios," McGreevy-Nichols explains. "All their work goes in it. They receive a checklist of work that is qualified by rubrics. These indicate whether their work is below or above standard." Along the way, students learn the process of putting on a show.

"It's really very challenging work," she points out. "There are very few *A*s. What we're really doing is teaching children how to think, how to do research, how to be creative people—all the things that are valued in the workforce."

One of the things about these projects that students especially like is that their teachers perform the dances along with them. "The teachers were reluctant at first," McGreevy-Nichols recalls. "I don't think they realized how much they would enjoy it. And the students think it's wild. They're all learning together and all making mistakes together. It's a great equalizer."

Dance As an Art Form

"Ballet is *hard*, Ms. Blizzard," two of Jill Blizzard's football-playing students recently told her. She wholeheartedly agrees, proud of the fact that her elective PE course, Introduction to Dance, at River Hill High School in Howard County, Md., is "a class that you *work* in."

With certification in K–12 dance education as well as PE, Blizzard is well qualified to instruct a fun yet demanding dance class for beginners. Her students learn not only techniques of ballet, tap dancing, modern dance, jazz, and some social dances but also dance history and terms as well as human anatomy and physiology, including the muscle and skeletal systems.

"When kids first come into my class, they're intimidated," she admits. "But I have them write journals every Friday. I have come to know where they are. It's amazing. They love this class."

In her semester-long courses, students choreograph a dance for each unit, taking responsibility also for their own costumes and lighting. The final project is their own choreography of a dance in small groups. A performance assessment counts for 50 percent of the final exam balanced by a written assessment for the other 50 percent.

With the help of criteria embedded in the national dance standards, Blizzard has developed a rubric for evaluating dance performances

according to five categories:

• Movement mechanics—students can do the movement they choreographed with attention to transitions, flow through phrases, and correct technique.

• Spatial Awareness—students demonstrate appropriate diagonal, circular, level, or zigzag motion in relation to other persons and space.

• Timing and Rhythm—students dance with correct phrasing and counts per measure of music.

• Dynamics—students demonstrate contrasts between fast and slow, sharp and flowing motions.

• Performance—students demonstrate appropriate stage presence and facial expressions and don't let mistakes keep them from finishing the dance.

Blizzard also teaches an advanced course, known as The River Hill Dance Company. "This is the joy of my day," she says. "And they *pay* me to do this." Consisting of the top dancers in the school, the dance company performs often. "These kids are tops in the school academically, too," Blizzard notes. "It takes intellect to understand and connect through dance."

Conversely, others believe that the discipline of dance education enhances intelligence. The National Standards for Arts Education state that dance, along with the other arts, "cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication."

Besides building cognitive powers, dance education brings another benefit: it helps students get out the wiggles—so they can settle down, sit still, and concentrate on their academic work. ■

—Larry Mann

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Theatre Education: A Dramatic Tool for Learning

Their costumes come from attics and thrift shops; the sound system is not completely reliable; the piano won't stay tuned; and in the glow of the school's 45-year-old lighting system, the stage gets pretty hot. But for the 200 youngsters putting on *The Sound of Music* at Elkins Park School in Cheltanham, Pa., this is a totally cool experience.

For most of these 10- and 11-year-olds, it is their first time on stage. Classmates not in acting roles are working behind the scenes: building and painting scenery, or serving as ushers. The show's director, Andrew Monath, observes, "When I see what kids can accomplish in school—musically and in theatre—I feel a new hope for the future of society."

Monath, vocal music teacher at Elkins Park, assumes main responsibility for the school's annual Broadway Show, supported by Irene Harnitchek, string orchestra director, and Cynthia Heffernan, band director. Together, these three teachers collaborate for what becomes a sell-out community event.

"It's the kids that make this good," Monath says, "and they are just ordinary kids. Lots of them lack organizational skills. So we work a lot on teaching responsibility. I let them know the commitment I need from them."

Before beginning their four-month rehearsal schedule, Monath requires each student—and the student's parents—to sign a 13-point contract. Besides agreeing to attend all scheduled rehearsals, these students agree to spend their own time and energy learning their parts, and to approach each rehearsal with enthusiasm, energy, and a positive attitude.

Refusing to settle for mediocrity, Monath lets his students know that what they are doing is superior to what many children their age, and even older, are doing. "For example," he says, "just this morning, we started all new music, some of it in 5/8 time. The students jumped right in, seeming not to know how hard this is. They believe that nothing's beyond them. Many adults lack this outlook."

When he considers the teamwork and social skills that kids learn through theatre, Monath knows why so many parents have told him what a life-changing experience the school musical was for their son or daughter. "One boy

literally became the most popular kid in the school as a result of his involvement in *Guys and Dolls* last year," recalls Monath. He describes another child who was constantly a behavior problem for other teachers, but who came to every rehearsal and worked very hard. "The single most awful crime a teacher can commit," Monath believes, "is to waste talent."

Themes and Theatre

In Chula Vista, Calif., Bonnie Johnston is artistic director at The Kellogg Center for the Performing and Visual Arts, a K–6 magnet school. "At Kellogg," says Johnston, "we do school in themes." She explains that the curriculum is centered on history and humanities. Each year, the teachers select a different theme, enriching it through galleries, programs, concerts, and theatrical productions.

Last year, for example, the theme of *Wagon Wheels West* led to a stage production about whom you would meet and what you would see crossing the United States by wagon in the mid-1800s. The main character was Mark Twain—who, as a young journalist, actually did make such a journey. "In our play," says Johnston, "Twain meets an orphan boy who can't read. As they travel, Twain (played by a Kellogg alumnus) introduces the orphan to what was happening in the American West." The show was a real performance of what the children had learned about geography, literature, and history.

Other annual themes have been *Ellis Island and Immigrants, Mayans and Aztecs, Ancient Egypt, Shakespeare,* and *Circus of the World*. Each theme has stimulated exciting theatrical adventures related to cultural histories, "which is why we would *not* do *Peter Pan*," notes Johnston. At Kellogg, theatrical experiences are tied to curricular objectives.

Although the Kellogg theatre has a computerized sound and light system, and even a revolving stage, Johnston maintains that the school actually has very little money. "Services in kind is the funding that really keeps us going," explains Johnston, listing the center's partnerships with the San Diego Museum of Art, the San Diego Museum of Man, the San Diego State University Department of Theatre, and San Diego's Old Globe Theatre.

With the support of these partners, Kellogg students perform with real costumes and props. Off stage, other students control the sound and light boards. Still others are stage managers. "It's real exciting to watch," Johnston says. "And when our kids leave here, they have a highly developed cultural awareness—an appreciation for other people, children, and situations. They become amazing risk-takers, and go forward with extremely high expectations."

Academically Valid

At Germantown High School in Tennessee, students know that theatre and media studies are more like internships than classes. The school's student-managed television studio runs 24 hours a day. In Germantown's on-campus theatre facility, the Poplar Pike Playhouse, students assume yearlong positions as company manager, box-

office manager, costume coordinator, and sound and light coordinators.

"I approach it from a business standpoint," explains Frank Bluestein, chair of Germantown's fine arts department. Bluestein says that in a hands-on approach to media and theatre, students learn time management, responsibility, and leadership. "The experience contributes to management expertise in any career," affirms Bluestein.

Starting in the 9th grade, students at Germantown High may begin a sequential fine arts curriculum with an introduction to theatre or studio followed by initial courses in acting or technical theatre, leading to film, video, or theatrical production workshops in 11th and 12th grades. The workshop/studio production experience is a two-year loop; 12th graders mentor 11th graders for a year before they may take full responsibility for managerial positions. "They grow into the position," Bluestein explains.

With 16,000 subscribers, Germantown High's Cable Channel 7 provides students with as many opportunities for experience as they have time for. In addition to their morning news show, *Wake Up Germantown*, students produce at least 4 original programs a week. Many students have gone on to careers in film and television.

At the Poplar Pike Playhouse, students manage four productions a year. The fall play is usually a contemporary American drama or comedy, such as *All in the Timing*, an off-Broadway hit by David Ives. The early spring production is a big musical, like *Annie* by Charles Strouse (in 1994, Strouse came to Poplar Pike Playhouse to direct the premiere performance of his play, *Can't Stop Dancin'*). In addition to the spring production, students may join a touring children's theatre troupe to perform such favorites as *Winnie the Pooh* at each elementary school in the district. And at the end of the school year, students stage a night of one-act plays, some of them original works by students.

"Theatre is as academically valid and challenging as any other aspect of the curriculum," insists Bluestein. "People think theatre is about 'doing a play,' but for us, it is serious study." He notes that everything about it demands research—studying the history of the period, the costumes, the design process, color, light, and human motivations. "It's an intellectual, emotional experience." Bluestein describes, for example, how students in introductory theatre classes approach a play: they view a filmed version of it; they read it as homework and together as a class; they critique it and act it out; they research the setting; and they attend a live performance of it. By the end of the course, students have encountered 30 different works.

"So many kids have never been to plays," laments Bluestein, knowing what theatre can do for young people. Bluestein recalls Andrew, captain of the football team, who had never in his life thought about being in a play. Last year, for some reason, Andrew auditioned for *Pippin*. "He turned out to have a magnificent voice, and some acting ability," relates Bluestein, "and he got the main part. One night the entire football team came together to see the play." Feeling a little anxious about how the team

might behave during the performance, Bluestein was relieved to see that they were spellbound with admiration for their captain's debut.

To not provide children with good arts experiences is to deprive them, Bluestein believes. "And theatre experiences," he says, "are vital because theatre connects students to our world in ways that nothing else does."

Leadership Training

At University Liggett, an independent preK–12 school in Grosse Pointe Woods, Mich., teacher Phillip Moss is integrating technology into the theatre program. "Kids jump right on this," says Moss. His students use Virtus Walk-Through, a computer-aided design soft-ware designed specifically for theatre, to make full-color 3-D models of stage sets.

Moss also requires his students to create electronic portfolios of their work. They use Mac AV to capture QuickTime movies that demonstrate skills from their own performance objectives. Technology is everywhere, but when it comes to scripts, Moss requires his students to type their own copies because "it helps with the memorization." This is important in his theatre program because students begin with Greek and Shakespearian plays, later moving on to 20th century scripts.

A dozen students from grades 9–12, the Players Board, manage the University Liggett Theatre. Their work is "as close to real business experience as you can get," Moss claims. "Kids who have come through our theatre program have impressive teamwork abilities and lifelong skills."

Ann Turner, the head of Players Board, takes complete responsibility for bookings, reservations, and forms. Jason Capon, a student interested in engineering, is the set builder and designer. Ariadne Lie, captain of the girl's soccer team, is lighting designer. Bradley Boring, a football player, is the student music director. Moss has seen Bradley play the piano and lead the orchestra all at once.

Moss mentions several more students with impressive academic and performance records. "We're very, very close," he says. "I get a read on kids that no other teacher does. I know their ability to follow through on tasks, and how beautifully they behave in high-pressure situations." Comparing theatre to athletics, Moss explains that both areas have a public performance assessment. In contrast to assessment in most content area classes, "on stage, everybody knows how well you're doing. It's a motivating factor," Moss observes, "but when you fail, everybody sees it. It is incredibly challenging." It is these aspects of performance and accountability that help students develop leadership skills, Moss says.

Holding Up the Mirror

"Theatre is *not* a game," states Mike Auer, visual and performing resource teacher for San Diego City Schools. According to Auer, "a good theatre program should teach honesty. It should teach students to ask, How do I own this part? How do I make it real?" Auer says he likes Shakespeare's standard: Hamlet proclaimed that actors

should hold the mirror up to life.

For example, Auer recalls an experience with *The White Rose*, a play recently staged in his district at La Costa High School. Set in Nazi Germany, the drama unfolds when some idealistic college students run counter to Hitler's war efforts. Captured by the Gestapo, they are subjected to a trial and sentenced to be hanged.

"In our production," explains Auer, "a young Iranian student, Nazli, played the part of a Gestapo investigator who tries to save the life of a young girl, but is helpless to do so because the girl, in her idealism, decides to die with her comrades. Nazli played the part with wonderful honesty," Auer remembers, "showing the human side of the Gestapo agent, rather than a caricature. This was good theatre."

In a good theatre program, says Auer, students demonstrate such outcomes as creative thinking; teamwork; the ability to produce, direct, and act in a stage production, as well as to write dramatic scripts; a knowledge of the conventions of theatre—both on and off stage—along with the ability to recognize good theatre; and an understanding of the subtle tonalities of a character, with the ability to communicate this to an audience.

"Theatre is a marvelous tool for teaching and learning," asserts Auer, "and the embodiment of the work ethic. All the things that people say they want in the work community, students can learn in theatre." ■

—Larry Mann

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Visual Arts for All Students

Making Connections Between Art and Life

"When I started teaching in the 1970s, art was something to make you feel good and involved lots of self-expression," says Mark Coates, who chairs the art department at River Hill High School in Clarksville, Md. Back then, students who exhibited a talent or special interest in drawing or painting took a studio class that focused on producing artwork. "Art wasn't a specific body of knowledge to be taught beyond technique," Coates recalls.

Times have changed. "Now art educators teach a wider body of knowledge that connects to the rest of the school day and to the real world," Coates explains.

Making such connections is important, art educators contend, because visual arts give shape to and help us understand our world. "People forget that someone has to design cars, buildings, and furniture," says Michael Day, president of the National Art Education Association and professor of visual art at Brigham Young University. "But these—and graphic images that we see every day—influence our lives."

Being able to interpret these images helps us understand our culture, the cultures of others, and those that existed before ours, says Day. "Visual arts is a first language," notes Sarah Tambucci, principal of Chartiers Valley Intermediate School in Pittsburgh, Penn. "Dating back to prehistoric cave paintings, people have communicated using the visual arts."

Because the visual arts—which include drawing, painting, sculpture, printmaking, architecture, graphic design, and landscape design—have such an impact on our lives, says Day, "we have a commitment to prepare those who will design and interpret these things in the next millennium."

According to Day, the aim of art education should be twofold: to prepare students for fulfilling and productive lives as citizens and to prepare students for a vocation or avocation as lifelong learners.

Even those students who do not excel at making art can learn valuable real-world skills, says Day. Although studying art is meaningful in its own right, it also teaches students to make judgments, to think metaphorically, and

to provide multiple solutions to a problem. "These are highly desirable skills in our constantly changing world," Day explains.

Building on Student Experience

The first thing you notice when you walk into Chartiers Valley's cafeteria is the colorful mural that covers the wall. In chronological order, the mural depicts the tearing down of the Berlin Wall, a yellow ribbon symbolizing the Gulf War, and even a visit to the school by a local television weatherman. Since 1988, each 5th grade class has added its own section to the mural as the culminating project in the school's visual art education program.

Rather than simply being required to paint a mural, students are prepared to undertake the project starting in the 3rd grade. All students spend 40 minutes each week with the school's full-time visual arts instructor. They learn that "historically, people have produced images, such as cave paintings and murals on barns," explains Tambucci. Individually or collaboratively, the students produce a design on a large piece of paper.

In the 4th grade, students begin to investigate the ways that art can communicate thoughts and feelings that cannot be articulated in words. For example, the students might look at a Picasso painting about the Spanish Civil War. "Although he wouldn't have been permitted at that time in history to express his ideas about war and fear, he could express his feelings through his art," explains Tambucci.

In the 5th grade, students are asked to reflect on their experience "right now, this year, in our life, in our community, in our nation, and in our world," says Tambucci. Students decide together what images will be added to the mural. A problem-solving component is added to the assignment when the students are told they must incorporate ventilators, speakers, and other items on the wall. In the past, for example, a clock has become a baseball.

Sequential experiences such as the mural project are important for children, says Tambucci. During the three years the students studied murals, she says, they have exercised their creativity; viewed things from multiple perspectives; taken materials and manipulated them; learned to work together; developed problem-solving skills; and practiced expressing themselves.

A Broad View of How to Teach Art

Arts educators can provide such rich learning experiences because the teaching of art has evolved, say experts. Jean Detlefsen, a visual arts specialist at Columbus High School in Columbus, Nebr., began teaching art 23 years ago. She remembers "spending a lot of time defending artists to students. I felt like I had to get every student to love each artist."

Now, she and her school have adopted a more comprehensive approach to arts education, which involves creating art, learning how to appreciate it and respond to it, learning about a place or culture in time, and making judgments about what constitutes quality in art.

These ideas have been articulated

as Discipline-Based Art Education (DBAE), but many art educators were teaching these concepts before they were labeled discipline-based, according to Thomas Hatfield, executive director of the National Art Education Association.

Detlefsen weaves the concepts described in DBAE into an elective painting course. She has designed the class around the work of Robert Henri, an artist who spent part of his childhood in Nebraska. Henri influenced American art and how it was taught.

In addition to studying Henri's life, the class reads a book he wrote that outlines his art philosophy. Next, students experiment with Henri's method of painting. In this technique, students add more paint before the first brushstrokes have dried. This way, the students are able to experiment with color and create impressionistic images.

As the students continue to study Henri's life, they learn about art he saw in Europe and try the techniques of those artists. Later they take these techniques and form a personal style, says Detlefsen. Throughout the course, students are also required to critique their work and keep sketchbooks that double as writing journals.

Using DBAE has "added a lot of freedom of thinking to the classroom" by allowing students to talk about what they like and don't like about an artist, find out what they can learn from the artist, and move on, says Detlefsen.

And as students investigate the role of art and artists in our lives and society, "they are making better connections between art and other parts of the curriculum," she notes.

Engaging Students

To help make connections between visual arts and literature, Mark Coates teamed up with an English teacher at River Hill High School. Coates' advanced-level art elective class joins students taking the required 11th grade English course in American literature.

During the unit, the English students select a piece of literature, find a painting that corresponds to its style or content, and write a paper describing why the painting was chosen. For example, if a student chooses Jack Kerouac's *On the Road*, she reads the book and conducts research using the Internet or the library to find examples of abstract expressionism as it was being practiced on the east and west coasts of the United States.

At the same time, a student in the art course selects a poet or author to base a piece of art on. If a student chooses Kerouac, for instance, he reads *On the Road*. Then he conducts research and produces a series of paintings based on the work of Bay area artists in the 1950s and 1960s.

All students visit the National Gallery of Art in Washington, D.C., during this unit. Coates prepares the students for the trip with a slide show of art from the Gallery's collection. Once there, students locate paintings that relate to the authors or artists they are researching.

The students also participate in a structured activity. They place markers in front of paintings they think took the most skill to make or are worth the most money. The activity, says Coates, gives students a chance to say why they like an

image or why they think it's important. "Often the art students are astounded by what they consider to be their fellow students' ignorance of art," he says. As a result, heated debates and discussions among students ensue.

Once a security guard approached Coates to warn him that the group was getting too loud. But Coates felt no chagrin. Any time students feel passionate enough to argue over the merits of a painting is a wonderful moment for an art teacher, he says. ■

—Karen Rasmussen

[sidebar]

Arts Assessment Strategies

Because studying art can be an emotional—and therefore subjective—process, art educators are continually seeking the best ways to assess student learning.

Michael Day, professor of visual art at Brigham Young University, says that some parents worry that their children might receive bad grades if they are not artistically talented. He attributes this attitude to the parents' memories of art in school, when it was based solely on production.

"Just like in math and science, you have a range of abilities in art. One thing that people need to hear is that all students can learn in the arts," Day says. He maintains that having a general understanding of art is as important as having a general knowledge of math and science concepts.

Mark Coates, who teaches art at River Hill High School in Clarksville, Md., agrees, saying, "The arts aren't just for the talented few. Drawing is a skill that can be taught." Maryland requires students to earn one fine arts credit for graduation, which can be fulfilled through visual arts, music, theatre, or dance. As a result, students in Coates' class have a range of abilities. Because his students are particularly grade conscious, he lets them know the first day of class what they'll need to do to earn an *A* and frequently uses rubrics that don't make grades dependent only on the quality of the art.

For example, a rubric for a project might ask students to use design tools properly; create an assymetrical design that leads the viewer's eye to the corner of the drawing; incorporate something with personal meaning; and employ two cultural symbols. As the semester continues, lessons and rubrics become progressively layered.

In addition to rubrics, portfolios are a natural way to document student learning, says Evelyn Pender, who teaches art at Kate Sullivan Elementary School in Tallahassee, Fla. Nevertheless, portfolios are not practical for her because she works with every child in the school. "I have 780 students. I tried to have portfolios once but ran out of storage room after one project," Pender notes. Instead, she uses rubrics and student self-assessment. Like many art educators, Pender says, she is still experimenting with assessment techniques. ■

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Arts Education: A Cornerstone of Basic Education

Imagine walking into a school where murals cover the walls, a sculpture sits in front of the building, and music spills from the classrooms. A display case contains drawings of space scenes and space vehicles with explanations of how the artists generated ideas for their work.

In a 5th grade classroom, parents transform empty refrigerator boxes into puppet theaters. Students plan to perform plays they have written with puppets they have made.

Down the hall, 2nd graders have fashioned flutes out of soda pop bottles to study sound. Later, they will stretch and jerk a 20-foot clothesline to demonstrate the movement of a sound wave.

The next day, all the students will sit spellbound in the auditorium for an hour listening to a professional harpist play and then answer their questions about the history of the instrument and how it works.

Scenes such as these are commonplace at Riverside Elementary School in Grand Rapids, Mich., says principal Jan Moyer. Working with arts specialists and musicians, the faculty has integrated the arts into the school's core curriculum.

However, "we do more than just arts at our school," Moyer says. "I believe that we have to provide a balanced education to our students"—one that includes math, science, language arts, and social studies, as well as the arts.

Claiming Its Place in the Core Curriculum

Arts education is sometimes still thought of as making pumpkins out of colored paper at Halloween or as taking a field trip to a museum. But advocates say that the arts—dance, music, theatre, and visual arts—should be an integral part of a general education.

"Today's school gatekeepers think of arts education as they experienced it, as holiday art or as recreational, not as a cognitive process," says Leilani Lattin Duke, director of The Getty Education Institute for the Arts. By studying the arts, students can develop capacities for critical thinking and problem solving, she explains. "The major shift in arts education in the past 10 years has been that the arts contribute to intellectual capacities that may complement, but are different from, traditional subjects."

In fact, studying the arts gives children access to ideas that are central to human existence, say arts educators. "The arts are probably the most glorious manifestation of human civilization," says Paul Lehman, professor emeritus in the school of music at the University of Michigan. "They exalt the human spirit. They are an integral part of every ritual in every culture."

"The arts represent forms that humans have created to convey their feelings, their visions, their aspirations, and their values," says Elliot Eisner, professor of education and art at Stanford University. "The presence of arts in the schools makes it possible for children and adolescents to learn how to read the images that arts provide."

Learning such skills is especially important today. "Children live in a visual world to a greater extent than previous generations," says Duke. Saturated with images on TV, compact discs, and computers, "children need to be able to look at art and images and to recognize their historical and cultural significance in order to understand the message being conveyed."

Once children can interpret these sometimes confusing messages, they will need to learn how to manage them. "A lot of what is taught in school suggests that there are correct and incorrect answers to questions, as evidenced by the use of multiple-choice and true/false tests," explains Lehman. "In the real world, questions aren't posed that way." For example, questions about how to achieve world peace or end world hunger don't have easy answers. "The arts naturally require people to seek multiple solutions."

In addition to teaching students the skills they need to function in the 21st century, the arts "allow children to have a quality of experience that is self-justifying," Eisner says. He maintains that studying art for art's sake has value. Studying the arts might help raise math scores or increase achievement in reading, he says, but the arts "should be studied because they are vital forms of experience."

Michael Day, professor in the department of visual arts at Brigham Young University, agrees that defending arts education from the position that it improves academic achievement places the arts in service of other disciplines in the school's education program. "You can also turn that question around to ask, 'How does learning math, science, and social studies improve achievement in arts?'" he says. "A balanced, integrated curriculum is best for learning in all areas."

Laying a Foundation for Learning

Brain research and multiple intelligences theories are providing evidence to support including the arts in a balanced curriculum. The research and theories "are another tool to help us convince those who aren't convinced about the value of arts," says Glenn Ray, executive director of the Association for the Advancement of Arts Education.

For example, brain research indicates that studying the arts "may lay critical neural pathways important for later development," says Eric Jensen, author of six books on brain-based learning and a member of the Society

of Neuroscience. If children learn to play the violin, the drums, the piano, or other musical instruments, "they seem to develop strong pattern extraction and develop abilities that are essential to higher brain functions in logic, math, and problem solving," he says.

Research conducted at the University of California at Irvine may suggest a cause-and-effect relationship between music and achievement. "If this research holds up, it will be important for the arts, especially music," says Lehman. Despite music teachers' observations that students who study music tend to score higher on the Scholastic Assessment Test (SAT I), they could not prove a connection between the two.

Although research results are not yet conclusive, Jensen recommends that educators implement arts programs now: "All arts (visual, industrial, performing) should be mandatory. Give children a choice of several art options but make it mandatory. Start early—age 3 is perfect—and continue throughout K–12 schooling."

Helping All Students Learn

In addition to helping develop brain functions, arts education can offer teachers ways to reach all students, say experts. "Every kid has potential in the arts," explains Lehman. "One of the most important missions of our schools is to develop potential in all areas, as noted by Howard Gardner. For a lot of kids, these talents don't get developed except in school."

Although Gardner's theory of multiple intelligences has encouraged educators of all subjects to use a variety of teaching strategies, says Ray, the idea that some individuals are visual/spatial, musical/rhythmic, or bodily/kinesthetic learners merely reinforces what many arts educators say they already knew: Studying the arts reaches some children in ways that other instruction doesn't.

Russ Chapman, principal of Shady Brook Elementary School in Bedford, Tex., has seen the effect that adding the arts to a teacher's instructional repertoire can have: "Some students whom we haven't been able to reach, we can touch through the arts. For teachers, this can be a profession-changing experience. They see a greater depth to each child and realize they can explore these depths in children using different techniques."

Bringing It All Together

Just as the arts can provide teachers with ways to reach all students, arts education can be helpful in teaching other disciplines. In fact, "the arts have a great way of connecting segments of the curriculum that are compartmentalized," says Ray.

Although some arts educators cite a tension between integrating the arts into the curriculum and teaching the arts for their own sakes, others suggest that the two approaches are compatible. "These are not mutually exclusive ideas," says Lehman. "Human activity is inherently interdisciplinary. We don't divide up our day into disciplinary parts."

Nevertheless, "we ask kids to bring things together after we teach subject by subject, but we as educators have to learn how to integrate the

curriculum," says Kim Wheetley, executive director of the Southeast Institute for Education in the Arts located in Chattanooga, Tenn.

Jean Detlefsen, who teaches visual arts at Columbus High School in Columbus, Nebr., is one teacher who has discovered firsthand that the arts can help students gain a greater understanding of historical eras. Working with a history and an English teacher at her school, she developed an American Studies integrated course for juniors. One unit calls for students to investigate the 1920s. The students organize into small research groups to study different aspects of that period, including music, visual arts, sports, and politics.

Through their research and reports, says Detlefsen, "students studying visual arts might learn about social realism, the beginning of regionalism, the impact of early modernism and how it changed the face of modern art." And because each group presents its findings to the class, all the students are able to make connections about how different forces affect history, she says.

Although many teachers such as Detlefsen are providing meaningful, integrated activities to students, experts caution that arts integration projects must give arts equal weight to other disciplines. Otherwise, the arts can become superficial, says Lehman.

For example, in contrast to the American Studies unit developed by Detlefsen and her colleagues, teaching students to perform a square dance when they are studying U.S. western expansion or visiting a museum without the benefit of accompanying activities "is not really interdisciplinary," says Lehman.

Striking the Right Balance

To ensure that the arts are integrated into the curriculum in meaningful ways, "a good arts program must be based on regular instruction by qualified, certified teachers," says Day. "And by collaboration with other teachers so you can find ways to integrate the curriculum. If there is solid progression from grade to grade, and students build on their arts knowledge and the arts are integrated into the curriculum, then supplemental activities can enrich the program."

The partnership between the Grand Rapids Symphony and Riverside Elementary School in Grand Rapids, Mich., is one example of such a program. The school, the school district, and the symphony work together to produce a theme-based integrated arts curriculum—which is shared with other elementary schools in the area.

Each year, Melia Peters, the symphony's education director, and Jan Moyer, principal of Riverside, devote a building inservice day to outlining the draft curriculum. Eight musicians from the symphony, the district fine arts curriculum director, the head of the Grand Rapids arts council, all the teachers at the school, and some parents help create the draft.

– The participants in the meeting choose a theme for the upcoming year, such as "To Infinity and Beyond" or "Tune into Your World." They then divide into three groups, each focusing on one age group (K–2, 3–4, 5–6), to review the grade-level standards and

core curriculums and to design activities that will meet the requirements for each subject.

For example, social studies standards require 6th graders to study medieval Europe. An activity might call for students to research different types of medieval music. Students study the rise of guilds and the invention of printing technology and evaluate the effect these innovations had on the arts and society.

Because the standards also require students to undertake a creative writing activity and make a presentation, the students make puppets, research how people dressed in medieval times, make costumes for the puppets based on their findings, and write and perform a puppet show. Teachers assess these activities using rubrics that focus on the content of the show, its originality, the grammar, and the presentation.

Careers in the Arts

In addition to arts activities that are integrated into the core curriculum, the Grand Rapids Symphony provides a progressive set of activities to help children learn about music. Children in grades 1–2 attend an orchestra concert at a local high school once a year and receive a visit at their school from an ensemble, Peters explains.

Students in grades 3–4 also hear ensembles, and musicians from the symphony visit the 3rd graders to perform, to talk to them about the history of the instruments they play, and to field questions from the students. In 4th grade, students visit an "Instrument Petting Zoo" to talk with musicians and try to play half-size cellos and violins. "These activities prepare them to start band or orchestra," for which they are eligible in the 5th grade, says Peters.

Making studio or performance opportunities available to students is important, say arts educators. "There comes a time in every subject, even math and science, when students have an interest or talent and want to prepare for advanced study or work," says Day.

A benefit to giving students the chance to specialize in an art is the glimpse they get of a possible professional path. Day explains that the 19th-century stereotype of the starving artist is alive and well. But in reality, he says, there are a multitude of exciting careers for students in the arts as designers, illustrators, musicians, and actors.

Staff Development: A Key Ingredient

If a broad education that includes the arts can provide students with the skills to meet the challenges of the next century, schools must be given the opportunity to offer these programs. Good arts education programs require ongoing support from teachers and parents, say experts.

The arts program at Shady Brook Elementary School in Bedford, Tex., started 25 years ago with support from part-time music and visual arts specialists. When the program began, says school principal Russ Chapman, "there was no integration of arts throughout the curriculum," which was typical for that time.

Now, he and teachers at the school view the arts as an integral part of the way children learn and develop.

"The arts are not special events or episodes—they are part of our regular day," Chapman asserts.

Just as the arts can be integrated throughout the curriculum, they need to be made a part of the school's ongoing staff development activities, says Chapman. Staff development is vital to support the commitment to integrating arts into the curriculum. At Shady Brook, the entire faculty works with parents, education professors from a local university, and museum educators to plan how to integrate art into the curriculum.

Chapman also encourages his teachers to visit local galleries and museums. Because studying ancient Egypt is part of the 6th grade curriculum, 6th grade teachers from Shady Brook spent a Saturday (for which they were paid) at a museum viewing an exhibit on ancient Egypt, he explains.

The teachers and museum staff worked together to develop activities for students before and after they visited the exhibit, to discuss the types of questions students might ask, and to decide how these activities would be evaluated.

In addition to formal professional development opportunities, Chapman makes sure that faculty members focus on arts in regular staff meetings. "We have 'art moments,' when someone might ask, 'How do you teach reading sequence using art?' Answers to this might be, 'Use music or cartoons,' or 'Picasso did a series of drawings and you can use those.'"

Focusing on arts education has enabled his school to excel at it, says Chapman. "If you do it as a matter of habit, it yields results and it becomes part of the school culture."

Advocacy

Just as ensuring that the arts are part of a school's culture requires regular effort, ensuring that the arts remain in the curriculum is a never-ending task, report teachers of the arts. Day, who has taught both math and visual arts in public schools, says he never experienced the need to advocate for other subjects to the extent he must for the arts.

Evelyn Pender, who teaches visual arts at Kate Sullivan Elementary School in Tallahassee, Fla., has learned to become a persistent voice for the importance of arts education. Despite the challenges and time commitment, she says, arts teachers must learn to become advocates for the arts. "All teachers should be the best they can be, and so should the profession: Advocating helps accomplish these goals."

In 1973, Pender was the first art teacher hired in her county. She taught in the hallway outside the principal's office until she finally got her own classroom 10 years later.

Arts educators must educate their principals, parents, and fellow teachers about the importance of arts education, says Pender. She recommends that arts teachers regularly join important committees, such as a school site-based management team. By joining her school's team, Pender says, she was able to put the arts in the school's improvement plan.

But Pender has learned that her influence must also extend beyond her

school. "I have learned the way of politics," she says. Pender works on campaigns of superintendents and school board candidates who support the arts; she visits new superintendents and school board members, armed with student artwork, to tell them about the importance of the arts in the curriculum.

To increase visibility of their programs, Pender and other elementary school art teachers make sure that their students' work appears in the county education building and in community libraries and banks. To stay focused and share ideas, the elementary school art teachers meet each month. One teacher sits on the bargaining team of the local union to ensure that art teachers' interests are represented.

Parent Power

Because her school superintendent is elected, Pender focuses her energy both within her county and within her school. But as more school districts are moving toward site-based management, the face of arts advocacy is changing, say experts.

"When decision making is decentralized, advocacy must do the same," says Duke. In 1980–82, the Getty Education Institute for the Arts enlisted support from superintendents and school boards in Los Angeles for arts education programs, she explains. Now that the schools in the city have site-based management, Getty staff members visit superintendents, principals, and parents, she explains.

In Cincinnati, says Ray, the school board passed a bill last year to give more control and decision-making power to each school to decide whether it will hire arts educators. As in Los Angeles, schools in the city are moving increasingly toward site-based management, he says.

As a result, the key to gaining support for arts education may be parents, say experts. "If you have parents interested in the arts, it can get into the curriculum faster," says Duke. "We are making a real effort to appeal to parents because, whether they realize it or not, parents hold a tremendous amount of power over what is taught in schools," explains Ray.

To reach parents, the Association for the Advancement of Arts Education (AAAE) sponsored a parents' workshop in Cincinnati last November. They talked to the parents about multiple intelligences and gave them information about arts resources in the area, including how to get half-price tickets to performances.

Because attendance at the meeting was voluntary, however, "it was like preaching to the converted," says Ray. In the future, the association plans to investigate ways to reach all parents.

Preparing Arts Educators

Another way to ensure that teachers reach their full potential as arts educators is to provide high-quality teacher education programs, say experts. "Over the last 10–15 years, a lot of building blocks—such as the national standards—have been put into place about what children should know," says Duke. "But teachers are still trained to deliver arts in a limited context that does not meet national arts standards."

Many students training to be art

teachers take art history classes aimed at future art historians and studio classes designed for professional artists, according to Duke. She would like to see teacher education programs that train teachers to "step into the mainstream of what's happening in the art education field, such as how to integrate art making with art interpretation."

At Brigham Young University, the visual arts program tries to accomplish this goal by preparing students to be K–12 art specialists. Candidates for the program must be dedicated to teaching, as well as to art, says Day. "Teaching is not something to fall back on if their primary interest doesn't pan out."

These students need the same skills that all teachers need—a grounding in the historical and philosophical foundations of education; a strong background in understanding child and adolescent development, explains Day, as well as good content background in the visual arts. In addition to education courses, students in the program study aesthetics, art history, art criticism, and studio.

Because students are learning to be art specialists, they don't just study how to make a curriculum, says Day. Rather, they learn how to make a visual arts curriculum.

Teacher educators in the program also try to give students a background in professional leadership by teaching them how school systems work and are organized so they can navigate them.

A Common Cause

Although learning how to function in a school district is important, Duke says, arts educators from each discipline can be more successful if they work together.

Because of funding and time concerns, Duke says, superintendents often have to choose among the four disciplines. However, the arts community is not organized under one professional organization, she notes. "If I were a principal, I'd want to choose an arts educator who could teach at least two of the four disciplines."

Despite collaboration on arts standards, "each of the four disciplines wants to think of itself as unique from other arts," she says. "If we are serious about joining arms with general educators, this is our weakest link."

Regardless of their field, however, arts educators agree that the arts must have a place in the K–12 curriculum. "My advice to other principals is to give serious consideration to never letting the forces out there conspire to take away music, theatre, art, and dance from education," says Chapman. "It's too important and too profound in our children's education and lives." ■

—Karen Rasmussen

[side bar]

Working Together for the Future of Arts Education

One of the most important recent developments in arts education, say experts, was the creation of the National Standards for Arts Education in 1994. Under the umbrella of the Consortium of National Arts Education Associations, representatives of each arts discipline—

dance, music, theatre, and visual arts—worked together to provide a single outline of expectations for students in the United States, says Kim Wheetley, executive director of the Southeast Institute for Education in the Arts located in Chattanooga, Tenn.

Wheetley, who served on the steering committee for the National Standards, helped write the theatre standards. The standards document, he emphasizes, was created by consensus and incorporated input from educators across the country.

Furthermore, the standards were developed at the grassroots level by teachers in every state, rather than by administrators at the national level, says Paul Lehman, professor emeritus in the school of music at the University of Michigan and chair of the writing task force for music standards. As a result, the standards represent the highest aspirations of teachers. The standards "codify what we expect of kids," Lehman says. "If there are certain things you want kids to do and you can assess them, it makes it easier to be taken seriously."

Setting the Bar High

Although representatives from the four arts disciplines sometimes disagree about terminology, says Wheetley, when they convened to work on standards they found they had a lot in common—especially in their agreement that there are a variety of ways to study the arts.

When the standards were being developed, debates about the advantages of Discipline-Based Arts Education (DBAE) were commonplace—especially in the visual arts. DBAE emphasizes art production, history, criticism, and aesthetics—versus "arts exposure" programs.

"In basic terms, DBAE calls for people to study the arts in four ways: by making it, learning how to appreciate and respond to it, learning about its place in culture over time, and making judgments about its quality," explains Elliot Eisner of Stanford University. He suggests that DBAE provides a basic framework to use in thinking about some of the goals of arts education and how to teach it.

In the end, representatives from each art discipline agreed on a broad view of arts education. "The standards deal with creating ideas and giving them form through art, for learning how arts influence culture, and for learning how to respond critically to one's environment and to works of art," says Day.

For his part, Lehman reports that he has heard primarily positive reactions to the standards. The one exception, he says, is that some people say the standards are too high. "We didn't set out to meet the status quo," he says. "We set the bar high. The standards are a vision for the future."

A Bright Future

And that future looks bright, say arts educators. We are in the midst of the "most exciting period for arts education since World War II," says Lehman. He attributes this success, in part, to the standards, but also notes that the country's strong economy and increased support from businesses and communities have contributed to the improving

arts education picture.

One example of renewed interest in arts education is the inclusion of arts —for the first time in more than 20 years—in the National Assessment of Educational Progress (NAEP), also known as the Nation's Report Card. The 1997 NAEP included a small-scale operational assessment of visual arts, music, theatre, and dance. Arts educators say they are anxiously awaiting the results, to be released this fall.

Arts educators also applaud the establishment of a category for middle and high school art teachers to earn certification from the National Board for Professional Teaching Standards (NBPTS). "There is a widespread perception by the public that what gets tested is important," says Lehman. Good art teachers need to receive the same recognition as good teachers in other disciplines, he asserts. ■

—Karen Rasmussen

[sidebar]

Music Education's Forte

It is a frosty night in Blue Valley, just outside Kansas City. Families are stamping the snow off their feet, crowding into the auditorium at Blue Valley High School. The hall warms with greetings and conversation as neighbors and relatives unwrap their scarves and pull off their coats. On stage, young musicians, faces glowing with preconcert excitement, enter with gleaming horns and instruments of every kind.

The audience continues in, mingling and chatting as they find their places. Above the din, the oboe's piercing voice calls the strings, brass, and woodwinds to find their pitches; soon, the young musicians are practicing scales and passages in every key—a joyful chaos against the resounding boom of the kettle drums. Then, from somewhere off to the right, David Circle enters, baton in hand, striding to his place before the orchestra. The audience breaks into a brief, expectant applause; Circle bows momentarily and turns to his orchestra. He raises his baton, and the audience is transfixed in silence.

Circle exchanges glances with his concert master, Logan Weast. An exceptional violinist, Logan has been accepted into the Kansas Allstate Orchestra. And, for the second year in a row, Logan has just won an engineering contest; his basswood bridge triumphed over all others by supporting 61 pounds. Upon graduation, Logan plans to study not music, but chemical engineering.

Bow poised to begin, Jenny Wright awaits Circle's downbeat, her cello perfectly tuned. An outstanding academic student, Jenny also plays the piano for her church, accompanies middle school groups, and does volunteer work.

Among the violins, Circle meets the eyes of Gaylen Kellenberger, a weight lifter. He notices the smile of Rebekah Sterk, a viola player and member of the girls' basketball team.

And now, in intense concentration, the orchestra bursts into a symphonic transcription of Bach's Fugue in G Minor. The audience is held in thrall. After the thunderous fugue—and thunderous applause—comes Brahm's

Hungarian Dance No. 6, followed by the peasants' wedding and other themes from the "Moldau," a tone poem from Smetana's *Das Vaterland* compositions.

Regaining Lost Ground

After some years of budget cuts and neglect, music education, here in the heartland of Kansas and across the nation, seems to be making a comeback. "I think we're now catching up to where we were a decade ago," says John Mahlmann, executive director of the Music Educators National Conference (MENC). "The arts—and music education in particular—have been disproportionately hurt in areas where education generally is hurt," Mahlmann observes. He points out that MENC recommends one qualified music teacher for every 450 students at the elementary level. In Los Angeles, there's one for every 4,700 students.

"A lot of propaganda out there says that you've got to have math and science more than anything else. Maybe that's not always true—at least not to the extent that we seem to promote it," Mahlmann says. As expressed in the *National Standards for Arts Education*, "No one ever advances the proposition that only those who are mathematically 'talented' enough to earn a living as a mathematician should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education."

The Benefits

All students benefit from art and music experiences, states Mahlmann. He cites statistics from the College Board indicating that students who score 30 to 40 percent higher on SAT tests in math and English are those same students who have been in music programs.

Brian Cram, superintendent of schools in Clark County, Nev.—the tenth largest school district in the United States—agrees with Mahlmann. "Students in the arts tend to be good students academically. Our highest performing schools are our performing arts magnet schools." Is this a cause-and-effect relationship or a correlation? No one seems to know. "Either way," says Cram, "I wouldn't want to mess with it. Music makes stronger students."

As a superintendent, Cram is serious about the business side of music. His growing school district must build 12 new schools a year—one every month. In the past two years, the district has hired 80 certified music teachers. "Music is good business," states Cram. "It helps influence the public to vote for our bond issues."

Because the district receives no help from the state of Nevada for construction, Clark County Schools must pass a $600 million bond issue every couple of years. Cram credits the successful passage of bond issues to the district's impressive music and arts programs. "Music is a powerful message carrier to the community that these kids are exactly what we want the schools to produce—kids who are dedicated, disciplined, and talented. Music breaks the stereotype of what people think kids are like."

When he thinks of schools that are cutting music programs, Cram says,

"I just don't understand the logic of it. Music is one of the basics. I'd cut other programs before I'd cut music."

Gary Wolfman, orchestra director at two high schools in Wisconsin, Appleton North and Appleton West, extends Cram's argument. "When music programs are cut, school boards are creating the opposite of what they intended. They hurt the academic progress of their students." While Wolfman appreciates the fact that principals and administrators value marching bands and music programs for community perceptions and for their influence on school spirit, Wolfman focuses on other advantages. He relates the case of Jeff, a student with exceptional educational needs. Jeff can read neither language nor music, but plays the violin in the school orchestra, learning the music by listening. By no means a prodigy, Jeff nonetheless finds that orchestra has become for him the most important part of each school day. When Jeff received his class ring with the word *orchestra* on it—a word Jeff recognized—he proudly showed it to Wolfman, his teacher. For Jeff, it meant everything to belong to this group.

"For some kids," continues Wolfman, "their major source of intelligence may be in music. It's their avenue. But this doesn't mean it is only for the gifted and talented." As many teachers can testify, music and the arts can be a powerful vehicle—sometimes the only vehicle—for reaching, motivating, and teaching a given student.

In accordance with the aims of the National Standards for Music, Wolfman insists that the emphasis of his orchestra program is *not* on performance. "Performance is an outcome," Wolfman explains. "Our emphasis is on learning about music through performance—not the other way around." To reach the goal of musical understanding, Wolfman's students study music history, composition, and improvisation. They also sing in class.

Wolfman warns of scheduling roadblocks that have devastated music programs in some places. "Some block schedules deter participation in music because, on a straight 4x4 schedule, students would have two credits in music—more than they need—and at the expense of other classes." Wolfman points out the need for a modified block schedule that permits students to take a one-credit class all year long. Experts agree that a good music program needs to be continuous as well as sequential.

Unparalleled Excellence

"There are 101 notes in the U.S. National Anthem," observes Dennis Granlie, music supervisor in Great Falls, Mont. "By any other standard, if a performer gets 10 notes wrong, it would still be an *A*. But in music, it is totally unacceptable."

Pointing out that music has a standard of excellence not found in other disciplines, Granlie asks, "Can you find another class during the school day where kids are as focused as they are in orchestra, chorus, or band?" Granlie also likes to draw attention to the learning model in music: "How many times does a music class re-do the work, over and over again, until it is perfect? What would other classes be like if they kept

doing their work over and over again until it was mastered and perfect?"

With 25 years' experience teaching and supervising music, Granlie has some interesting views. For example, he favors the teaching of math because it might help students succeed in music, which is, after all, an intense intellectual activity. Granlie cites Howard Gardner's idea that music is one of our basic intelligences; by not teaching to it, we neglect a portion of our intelligence.

"But really," says Granlie, "what happens when we teach music is that we provide an intellectual approach to a spiritual experience." He explains that music and the arts are a vehicle for higher-level thinking that brings decision making and evaluation into play—thinking that stimulates students to ask themselves, What is acceptable? What is excellent? The *National Standards for Arts Education* state: "The arts benefit the student because they cultivate the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind, but a trained one."

To help ensure trained minds, Granlie's district offers a music program that provides a progressive music literacy sequence, K–12. General music is taught K–5. In middle school, all students take music in 12-week rotations. Grade 6 is hand bells, grade 7 is keyboards, and grade 8 is guitars. At the secondary level, both high schools, each enrolling nearly 2,000 students, have 10 choirs, 5 concert bands, and 3 orchestras. Forty-five percent of the student body is involved in music. The district is also initiating a world drumming curriculum that makes use of a call-and-response form of music making. The teacher reports that it is "incredibly engaging."

Music—An Essential

"Music is not a frill," states Phyllis Kaplan, coordinator of general and choral music in the Montgomery County (Md.) Public Schools "We believe philosophically that music is essential." To support this belief, the Montgomery County school system has a history of hiring certified music teachers. "If we tried to expect elementary school teachers to be music teachers as well," Kaplan asserts, "it would be difficult to provide strong, effective programs."

Although some elementary teachers do have a musical background, Kaplan sees these teachers as contributing to activities; the job of the specialist is instructional. "Besides," explains Kaplan, "the presence of a music teacher represents a value-added item because it frees up the classroom teacher for planning time."

Because the music curriculum in Montgomery County schools supports the national standards, and because Maryland has developed state outcomes, the district now gives grades in music that profile progress in meeting objectives. "In the olden days," Kaplan recalls, "we gave grades for attitude and participation. But now, our specialists assess music based on performance objectives. We also use pen and paper as appropriate."

Implementing the Standards

Although the arts standards were released in 1994, most schools have yet to implement the standards fully. At Blue Valley High School, David Circle is discovering how the standards make the study of music even more attractive for youngsters. When his freshman orchestra was scheduled to participate in an area music festival with 150 younger students from elementary and middle school orchestras, some of his students complained that the assignment was boring: they were to play a simple melody usually recognized as "Hot Cross Buns."

Circle saw this as an ideal opportunity to implement music standard number three—*improvise melodies, variations, and accompaniments*. Accordingly, Circle asked each student to compose a countermelody that could be played above the basic melodic line. At the performance, students would play their own variations beginning the second time through.

To help his young musicians reach this standard, Circle began with some lessons on music theory. "I taught them runs based on scales, and how to incorporate 8th and 16th notes to make it more interesting." He found that many of his students had never notated anything before, and that the experience of improvising and writing music was an enriching, exciting experience for them. To his surprise, one of Circle's students mentioned that she had music notation software at home, and that she would be glad to print out their work—which they used in their dynamic performance. "It was an incredible learning experience," Circle recalls. "The students were challenged both musically and technically. Hard work, but real fun." ■

—Larry Mann

Editor's Note: *For a list of relevant Internet sites, look up the February 27 issue of* ASCD Education Bulletin *at <www.ascd.org>.*

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The Arts Teach Vital Lessons, ASCD Conference Told

Using performances by Leonard Bernstein, Jimi Hendrix, Laurence Olivier, and Whitney Houston, longtime arts advocate Charles Fowler made a powerful case that the arts should be "basic learnings for all students." Speaking before a capacity General Session audience, Fowler, author of *Can We Rescue the Arts for America's Children?*, made his case through a riveting multimedia presentation that combined slides of artworks with audio and video clips of musical and dramatic performances.

Fowler argued that the "unique attributes" of the arts make them a valuable resource for general education. Whereas schools tend to reward "regimented, convergent thinking," the arts teach students divergent thinking—that there may be *many* correct answers to a problem, he said. "This is far more often the case in the real world, where there are many ways to do something well." He illustrated this point by playing two very different—yet equally moving—renditions of the "Star-Spangled Banner": one by Whitney Houston, infused with heartfelt patriotism, and one by Jimi Hendrix, a searing electric-guitar solo that incorporated the sound of exploding bombs to protest the Vietnam War.

The arts also develop craftsmanship, Fowler said. Studying and creating art helps students learn the value of presentation and the importance of detail. "The arts require students to care for the details and how they work together," he said. As students work to refine their own art, they learn to be self-critical and self-correcting—and to handle frustration and failure, he added.

Through the arts, students also develop empathy and compassion for others. The insight and understanding that art provides can help students cross the chasm that divides culture from culture, Fowler contended. "There is a near miracle here," he said. After showing a videotape of a Lakota dance expressing the kinship of all living things, he said that few could fail to feel "the reverence for nature expressed here"—or to reject demeaning stereotypes of Native American people as savages. "It isn't intellect that connects us to other people; it's feeling," he asserted.

The arts also give us "perceptions and understandings we could not acquire any other way," Fowler said. Art, whether exhilarating or disturbing, is "inherently enlightening" and "always revelatory." Using a videotape of Laurence Olivier delivering Hamlet's "Alas, poor Yorick"

speech, he said that art gives us insight into the foibles of humanity, past and present, so that we can better understand ourselves and others.

Unlike science and mathematics, the arts "provide wisdom, not data," Fowler said. "We need every possible way to reveal and respond to our world. No one way can capture it all." Science can explain a sunrise; the arts, explore its emotional meaning, he said—demonstrating his point with a Bierstadt painting of emigrants crossing a plain at dawn and the familiar strains of Richard Strauss' "Also Sprach Zarathustra," which is subtitled "Sunrise."

The arts address "what is most precious to us: our emotional and spiritual well-being," Fowler said. "The human spirit is central to the arts." Showing a videotape of Leonard Bernstein conducting Beethoven's Ninth Symphony at the newly fallen Berlin Wall, he asked, "How better could we express the triumph of the human spirit over adversity?"

"Science and technology do not tend to our spirit. The arts *do*," Fowler said. The arts "replenish our spirit," nurturing, consoling, and inspiring us. "If we don't touch the humanity of our students," he warned his audience, they could become "modern-day barbarians."

In closing, Fowler lamented the "widespread neglect" of the arts in schools today. "The arts are going the way of Latin in many of our schools," he said. Far more than their "often meager reputation" as pretty bulletin boards or frivolous entertainment, the arts are our humanity, he maintained—the language of our fears, struggles, and hopes.

Where arts programs are strong, schools are strong, Fowler concluded. "The arts are a mark of excellence in American schooling." ■

—Scott Willis

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Looking at Art Through New Eyes

Visual Arts Programs Pushed to Reach New Goals, New Students

Cutting pieces of orange construction paper to make pumpkins at Halloween. Making turkeys at Thanksgiving. So-called "holiday art." Those are the memories that many of us have of our art classes in school.

But art is conceived more broadly at Big Ridge Elementary School in Chattanooga, Tenn. Employing a philosophy known as Discipline-Based Art Education (DBAE), teachers at Big Ridge incorporate the disciplines of art history, criticism, production, and aesthetics into their curriculum. Art is also integrated with other subject areas. "Art is no longer 60 minutes on Friday" devoted to creating holiday art or crafts, says Principal Mary Uchytil. Instead, art is an integral part of many of the units that teachers develop; it's woven into history, literature, and even math.

Is the school's approach paying off? Uchytil thinks so. "Whoever thought you could discuss Matisse with a 2nd grader?" she jokes. Yet students are learning much about different forms of art, periods of art history, and how to look at art with a trained eye—in addition to producing art themselves. "The kids talk about art, which they never did before," says Cynthia Swope, who teaches 2nd grade. Several of her students who have attention deficit disorder seem to excel in art, displaying impressive critical thinking abilities, she adds.

Moreover, some students are showing the influence of art lessons in other ways. "Parents have told me that their children ask for art reproductions for Christmas," says Uchytil. One 3rd grader went to Washington, D.C., with his family on vacation and spent his $20 travel budget at the National Gallery of Art on a book about Impressionist painter Edouard Manet, she recalls with delight.

Art programs such as the one at Big Ridge are the silver lining in a very cloudy national landscape. Despite presidential endorsements, pronouncements from blue-ribbon panels, and polls showing the public's support of art, art educators in many areas are struggling to put into place comprehensive programs that equip all students with the skills and knowledge they need, advocates say.

Although up-to-date national statistics are scarce, much of the available data is cause for concern. The amount of instructional time devoted to art in elementary schools declined between 1962 and 1990, according to a survey by the National Arts Education Research Center at the University of Illinois at Urbana-Champaign. A 1988 report by the National Endowment for the Arts found that only about half of all students in grades 7–8 take a visual arts course; and the participation rate drops to 21 percent in grades 9–10 and 16 percent in grades 11–12. Moreover, art supporters say many local art programs have been cut back: arts specialists have lost their jobs and funds for classroom materials and trips to art museums are drying up.

Education in the visual arts has never had a stronghold in the basic curriculum, and the school reform movement launched in the early 1980s did little to change that. Driven by concerns over basic skills and economic competitiveness, the reform movement barely addressed the arts (generally conceived of as music, theater, and dance in addition to the visual arts). Instead, mathematics, English, and science drew the interest of most reformers.

"The arts have never achieved the super status of mathematics, science, social studies, and English," says Charles Fowler, director of National Cultural Resources, Inc. "People do not connect the arts to what they consider the purpose of education—to get a job, to get into college, to do well in life. They don't connect the arts with that."

Arts educators suffered a symbolic setback when former President Bush and the nation's governors unveiled national goals for education in 1990. One goal stated that students should demonstrate competence in challenging subject matter in mathematics, science, history, geography, and English—but the arts were ignored entirely.

Experts in art education would like to think the field is rebounding, however, and the national goals are a case in point. After the arts were omitted from the national goals, arts supporters went on the offensive, lobbying publicly and loudly for the benefits of good arts programs. As a result, Congress is now considering legislation that includes student competency in the arts in the revised national goals.

In addition, national standards in the arts are expected to be issued this month. The new standards attempt to right the imbalance of visual arts programs that focus solely on producing art. "The potential impact of these standards is very large," says David O'Fallon, staff director of the Arts Education Partnership at the Kennedy Center and former director of the Arts in Education program at the National Endowment for the Arts. "At the very least, the document represents an enormous amount of good thinking" about what all students should know and be able to do in the arts, he says. "That is a major step forward."

Still, the articulation of standards is only one hurdle on the road to better art programs. Many experts believe that art educators must do a much better job

of convincing policymakers and the general public that a solid grounding in art is as essential to a general education as the traditional basics. For that to occur, art educators must make a better case for the benefits of studying art, as well as make their programs more relevant to students who aren't "art stars," as one expert puts it.

The way in which the visual arts and the other arts have been taught "has left the impression with parents and superintendents, and principals—the people who become the gatekeepers of the curriculum—that if you're not gifted or talented, there's no way for you to excel in the arts, and the arts are not relevant," believes Leilani Lattin Duke, director of the Getty Center for Education in the Arts, which promotes DBAE. "The arts have not been taught as cognitive subjects—subjects that have a base of knowledge that, like math and science, you can only get if you study these subjects."

"We have something unique to offer," Fowler agrees. "We do facilitate communication within and across cultures. And we teach a different kind of perception and understanding that you really can't get any other way. If you don't have the arts, you don't have a complete education." If art educators make such cases persuasively, experts hope, perhaps art education will overcome its rocky start and join the school reform movement as a full partner.

Rethinking Visual Arts Programs for All Students

The recent public furor over federal funding of controversial art projects may seem a world away from the typical art program in a local public school. But similar public attitudes about art influence both domains.

First, there is the public's tendency to view as exceptional those who are "good" in art. In public discourse about art, this means artists are often viewed somewhat suspiciously, especially when they seek taxpayer money to underwrite their controversial projects. In public schools, it has led art programs to be tailored to the relatively few students highly skilled at producing art.

Second, an attitude persists that art cannot really be taken seriously because artists themselves appear to have few standards or criteria for what is to be valued or worthy of academic study. Thus, in the big picture, art is considered a frill--something to entertain us, but not important enough to deter schools from their primary mission of preparing students for college or work.

These are the kinds of attitudes that art educators must counter if art education is to become a more prominent part of the school curriculum. Art educators have high hopes for more comprehensive programs that enrich the lives of all students. But even before the recent highly publicized debate over federally funded art, educators found themselves in a Catch-22. To gain public support, art educators need to broaden the scope of their programs and alter its focus. But without public support, art education will lack the resources (such as space in the curriculum and funding for staff development) to undertake such a transformation.

"We've gone through a terrible [period of] public attitudes condemning the arts," says Charles Fowler, an arts education consultant who sees connections between events such as the controversy over grants awarded by the National Endowment for the Arts and the struggles endured by local school art programs. "We're in a position in art education where we've got to counter these influences and bring to the public a truer understanding of art and art education."

"The case is strong for art education," Fowler adds, "but I don't think the case is being made strongly enough."

Important Lessons

What *are* the benefits of a strong curriculum in the visual arts? Art educators point to several ways students gain from studying art.

Elliot Eisner, professor of education and art at Stanford University, suggests that art offers students an alternative to the "one right answer" approach so characteristic of some other subject areas. Spelling and computing, Eisner points out, emphasize conformity and single correct answers. In art, by contrast, "there's an opportunity for youngsters to recognize that there are multiple solutions to problems, that they can affix their own individuality onto their work in a way that many of the other subjects do not provide," says Eisner. "That is a very important lesson."

In addition, a good visual arts program literally helps children learn to "see" the world around them with new understanding and insight. "The ability to 'see' is not an automatic consequence of maturation," Eisner believes. Visual arts programs can help children see the world with an aesthetic frame of reference; recognizing the qualities of form, color, shape, and light in the surroundings, for example.

Moreover, Eisner and others point out that all cultures have used the visual arts to create and share meaning. All of the art forms, Eisner says, allow humans to say things that they could not say in other ways. Although it may seem esoteric, the ability to communicate through the arts—both as one who produces and one who is communicated to—is as vital as being able to spell or count.

"What we're talking about is helping youngsters become multiliterate —literate in the sense of being able to access and create meaning from the variety of forms that humans have historically employed," Eisner continues. "That's one of the things that parents ought to want for their kids."

Rethinking Practice

For myriad reasons, such arguments have not yet won art education the status in the curriculum sought by its advocates. Many art educators believe that the field must be redefined if it is to play a larger role in the movement to transform schools. The task at hand, they say, must include rethinking who art education is for and how it is taught.

In many school districts, experts say, students receive a modicum of art instruction in elementary school (an hour a week or less), often consisting of brief lessons focused on producing art. Sequential curriculums that introduce

students to other aspects of art—art history or criticism, for example—are rare.

By the end of elementary or middle school, students with obvious talent in producing art are encouraged to continue taking elective courses. Generally, these are "studio" courses in which students use their creative abilities to make various works of art. Those students not talented or motivated enough to take studio courses are left by the wayside.

"The reality is that current practice is directed toward the talented studio kids," the "art stars," says Dwaine Greer, professor of art and director of the Art Education Program at the University of Arizona. Other experts point out that for every student who will, perhaps, earn a living in the art world, many more students need an education that will help them to become enthusiastic and knowledgeable consumers of art.

"If the only goal of arts education is to identify and nurture talent, then the majority of students can't be expected to care much," Ruth Mitchell wrote in a recent issue of *Basic Education*. "On the other hand, students with talent need to learn as much as others about art history, criticism, and values, not to mention receiving training in their own field. . . . The aim of arts education must be to produce students as well educated in the arts as they are in mathematics, science, and other academic subjects."

Judith Burton, professor and coordinator of the program in Art and Art Education at Teachers College, Columbia University, decries the attitude that art instruction ought to be focused on students who possess obvious talent, and that art instruction for others is somehow a waste of time. "It seems to me as unthinkable to say we won't teach children art in secondary school or upper elementary school because they're never going to become Rembrandts as it would be to say we're not going to teach English because they're never going to become Wordsworths," she says.

But if *all* children are to be served by more comprehensive and substantive programs in the visual arts—programs that call upon students to do more than just produce art—what should their instruction consist of? Discussion of this issue has been fueled in recent years by a debate over the merits of a philosophy of art instruction called Discipline-Based Arts Education (DBAE).

Enter DBAE

A decade ago, the Getty Center for Education in the Arts, a Los Angeles program operated through the J. Paul Getty Trust, was launched to promote DBAE and to support its implementation in schools. According to the DBAE philosophy, students should have broad and rich experiences with works of art in four ways:

- by making art (art production);
- by responding to and making judgments about the properties and qualities that exist in visual forms (art criticism);
- by acquiring knowledge about the contributions artists and art make to culture and society (art history); and,
- by understanding how people justify judgments about art objects (aesthetics).

Art production, art history, art criticism, and aesthetics are the "foundational disciplines" that comprise DBAE. In addition, the Getty Center suggests that art instruction be based on written, sequential curriculums, although it prescribes no single curriculum.

The DBAE philosophy existed prior to the Getty Center's formation, but the Center's efforts sparked a lively debate in the field over differing goals for art education. Some critics felt DBAE would water down instruction in art production; others believed it might stifle students' creativity or self-expression; still others felt that instruction for gifted art students might suffer. Such concerns continue to be directed at DBAE.

The Getty Center "has provoked a very important and very timely debate in the field," says Burton. "There is no doubt that art education as generally constituted across the United States and also in Western Europe is mostly made up of 'studio,' and often studio not very well taught."

But Burton, for one, doesn't think that educators need to adopt the DBAE approach to improve art education. "We really need to rethink how studio is taught," she says. Studio art can be enhanced through the fluid integration of "acts of making and acts of appraising," in Burton's view. "Good art teachers have always done some version of making and appraising" art in their classrooms, she says. "They did not need DBAE to tell them what they were doing."

Bernadette O'Brien, facilitator of ASCD's Arts in Education network, also has concerns about DBAE, saying the approach is too focused on artists of the past, and that the studio part is not made important enough. "Personally, I think it's more academic than studio," and reflects the Getty Center's emphasis on developing future "museum-goers," says O'Brien, who also serves as executive director of Business and Industry for the Arts in Education, Inc.

Others are concerned that DBAE's emphasis on academics may turn off students who are drawn to art courses because they find the emphasis on creating art fun and motivating. "If I were teaching a different population, I would probably do more of the art history," says Toby Needler, assistant principal of an art magnet program at New York City's Washington Irving High School. But "most of our students have had trouble in the academics, and hands-on art is something that appeals to them," she adds.

Leilani Lattin Duke, director of the Getty Center, counters that some of the reservations about DBAE come from studio enthusiasts reluctant to change their approach to meet the needs of students not necessarily talented in producing art. Art educators trained in the studio method may feel that "any time taken for reflection, for reading, for non-production activities, is detrimental to students in their courses, because the students in their courses generally are the kids who want to go on to art school," says Duke.

But as long as talent in the visual arts is equated with talent in drawing or painting exclusively, "I think we can continue to expect kids to opt out of it,"

Duke says. The students not currently served by art instruction "are who we're most concerned about," she adds. "They're the kids who have been turned off to the arts, for one reason or another, because they don't feel they're talented enough or that the arts have anything to say to them."

Eisner, who supports the DBAE philosophy, notes that the goals of art education have changed over time. Following the Progressive Era of education, instruction centered on "the uses of art as a personally therapeutic exercise [for students], as a release from the intellectually demanding subjects. You gave them paint and clay, etcetera, and didn't interfere." DBAE, Eisner believes, takes advantage of many of the rich possibilities for student learning in all facets of art without restricting students' opportunities to express themselves creatively.

Getty Center officials suggest that the DBAE approach does *not* mean that art production will be minimized, or that teachers are expected to incorporate each of the four foundational disciplines of art into every lesson. According to the Getty Center, art production will continue to occupy a central place in the art curriculum, but the other art disciplines will be integrated in the course of a planned curriculum to ensure that students spend time talking about art as well as making it. Students' production activities are enriched by their broader exposure to art history, criticism, and aesthetics, Duke believes.

Many of the ideas behind the DBAE philosophy are influencing the field, says Duke. For example, at least 25 states have curriculum frameworks in the visual arts that reflect DBAE's more expansive view of art education. The new efforts to create national standards in the arts and to develop an arts framework for the National Assessment of Educational Progress also show the influence of DBAE, Duke says. Taken together, these efforts confirm "the trend toward accepting the redefinition of art education that we've been talking about; that if art's going to be for all kids, it needs to be broadened."

New Standards

The new national standards for education in the arts—expected to be issued this month—are the culmination of the most important national effort in years to redefine the character of arts education, including instruction in the visual arts. The development process forced arts professionals to directly confront the issue of what students should know and be able to do in the arts, and, by implication, what school programs will need to prepare students to do.

The standards will strongly influence the ongoing debate over the philosophy and methodology guiding school programs in the visual arts, proponents say. And the standards may help to lift the arts into a more prominent position in debates over the content of a basic education for every student, supporters believe.

Addressing student proficiencies in the visual arts, music, theatre, and dance, the standards represent the first joint attempt to reach consensus and communicate to the general public

what's important for students to learn in the arts, says John Mahlmann, executive director of the Music Educators National Conference and project director for the standards effort. "These will serve as a guide" to inform professionals and the public, he says, and the standards are expected to influence the development of arts curriculums and assessments, as well as teacher training. The standards are being developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts.

Although the standards were still in draft form at press time, some of the prominent features of the new standards document include:

▸ An emphasis on an arts education that provides students with a long-term, broadly defined, sequential program of study, not merely occasional exposure or access. For each art form, standards are organized according to three interdependent areas of competence: creating and performing, perceiving and analyzing, and understanding cultural and historical contexts. The weight accorded to each area will vary according to local considerations. There are standards for grades K–4, grades 5–8, and grades 9–12.

▸ Two types of standards are offered. *Content standards* specify what students need to know and be able to do. For example, one draft content standard for grades K–4 in visual arts is "Selecting and using visual arts media, techniques, and processes to effectively communicate ideas." *Achievement standards* specify the understandings that students will be expected to attain by the completion of grades 4, 8, and 12. For the content standard above, for example, a related achievement standard for the end of grade 4 is that students "are introduced to, become familiar with, and are able to safely use different art materials (such as pencils, paint, clay, fibers, paper, and wood)."

▸ One set of achievement standards is suggested for grades K–4 and for grades 5–8. All students are expected to attain these standards. The achievement standards for grades 9–12 are divided into two levels, "proficient" and "advanced." All students, the standards document suggests, should reach the proficient level in at least one of the arts. The advanced achievement level is more likely to be attained by students who have elected specialized arts courses in the various art forms.

Mixed Reaction

Reactions to the standards as they were being developed range from wholehearted endorsement to hopes that they will help increase the prominence of arts education to doubts about whether they provide the right direction for arts programs.

"Unless we have articulated what it is we want kids to learn, the parents haven't the foggiest notion of what's going on in arts programs," and teachers base the curriculum largely on their favorite topics or teaching approaches, says Richard Pioli, who recently became an arts consultant after 17 years as director of aesthetic education in the Montgomery County, Md., public schools. In fact, Pioli worries that because the standards are voluntary

rather than mandatory, their influence may be too restricted. "We have been doing voluntary arts education programs for a long time, and that is one of the pitfalls."

The standards will be extremely useful to teachers and others planning curriculum for arts programs, believes Jennifer Davidson, arts education consultant for the Oakland (Mich.) Intermediate School District. In mathematics, she points out, standards have been integrated into textbooks and have guided curriculum development. "I think they're crucial," she adds, and "we'd be foolish not to participate" in developing them.

Others are more critical. Burton was not happy with the draft version of the standards circulated for comment last fall, saying that they ignore children's developmental needs and capacities. The standards, "if enacted quite literally would desperately and unforgivably underserve children," Burton charges. "They're even worse than where we've been, and I would not happily put my name to what I see is being done at the moment."

In addition, standards may be seen as largely irrelevant in situations where educators are struggling to make do with meager resources. "There's no point talking about skills if there are no art programs," says Needler. "My concern is that there *be* art teachers in the schools. Their problem isn't knowing what to teach, it's getting their feet in the door to teach it." Needler says national standards are not among her priorities for needed changes to support art education.

Others who have seen the draft standards suggested that the development of national standards was important, although they disagreed with some aspects of them.

"Anything that gives us equity with the basic subjects in the curriculum will be helpful," says Fowler. The standards represent a broader conception of the arts than the public and general educators will be familiar with, he adds. But Fowler questions whether the standards might be overly detailed and complex, noting that "everyone's got their favorite things they want to see taught. . . . I haven't made up my mind about the standards," he says. "I hope they'll do some good."

Eisner believes that "if standards encourage people to think more clearly about what they're after, if they stimulate dialogue among professionals, that's wonderful." But if standards are used to justify a common curriculum or common national tests, they will have a damaging impact.

Educators time and again struggle with the task of specifying common content and objectives for all students, Eisner says, "and what one winds up with are hundreds of these specified objectives that teachers cannot manage" or a document "composed of such general statements that they do not perform the function for which they were intended."

Creating Space for Art

Although the ultimate impact of the standards is uncertain, they are likely to contribute to a greater degree of agreement (if not consensus) about not only the broad aims for art education

but also the details needed to flesh out those aims, experts believe. Perhaps the biggest unresolved issue is whether the school curriculum will make room for art programs that would fulfill these aims and help all students reach necessary standards of performance.

In elementary and middle schools, the Consortium developing national standards suggests that at least 15 percent of instructional time should be devoted to instruction in the arts.

In high school, where students' courses of study become more specialized and diverse, the amount of time in the curriculum devoted to the arts is much more variable. For students to achieve the competencies set forth in the standards document, there must be *some* form of course requirement in the arts for all pupils, the Consortium believes. However, the Consortium leaves open what kind of course or courses students should take. What kind of coursework would prepare students to be proficient in not only the visual arts but also the other art forms? Does a year of band, even if it fulfills a graduate requirement, suffice to make one literate in the arts?

There are no easy solutions, experts admit. One option is to offer students a quarter of a year's study in each art form, says Pioli. Such programs might give all students some grounding in the various arts, but they are difficult to schedule, he says. Another option is to revamp the first year courses in each of the art forms to be more accessible to students who might not be interested in more than a brief exposure.

Another approach to including more art instruction in the curriculum for every student is to weave it into other content areas.

Teachers of the visual arts need to "build bridges" with teachers of other subjects, says Carol Sterling, director of arts education for the American Council for the Arts. It's important to keep the integrity of the visual arts intact, she says, but "when a theme or concept is *best* taught by cross-disciplinary strategies," art teachers should be prepared to work with their colleagues to take advantage of the content of the visual arts, she says.

Bill Horning, a former middle school fine arts teacher in Bloomfield Hills, Mich., spent several years in a high school helping teachers in other subjects integrate art into their curriculum. The purpose, he says, was to make art "an integral part of what [the teachers] were teaching, not just an enhancement." So when a teacher's lessons focused on early 19th century literature, for example, their approach was not to say "these are the paintings they also did in this era." Instead, the lessons prompted students to look at the social climate and attitudes that influenced both the literature and the artwork of the period, he says.

Another teacher was looking at the Great Depression, trying to get students thinking about how people of that era *felt*, says Horning. So Horning helped to collect a variety of photographs of ordinary people from that period. The lessons also addressed the impact of the photos (for example, how published photos of children at work influenced the passage of new child labor laws).

Most of the classroom teachers came up with the topics or units, Horning says; they just needed help seeing where art could fit in and getting the actual art prints or other resources to weave it all together. The teachers said students "really enjoyed" the contribution art made to their lessons, Horning says, adding that some pupils even wrote private notes thanking him for the added dimension he helped to bring to their coursework.

The interdisciplinary approach does have its drawbacks, however. Greer, for one, worries that interdisciplinary strategies in the past have positioned art as "the handmaiden of other subjects." Students may encounter art only occasionally in their various courses and not receive the comprehensive and sequential grounding in the subject they need. In addition, some experts say classroom teachers aren't yet convinced that integrated lessons are valuable—and they currently lack the support they need to move toward interdisciplinary lessons.

"The art educators' fear is that they will become totally obsolete" if art is woven throughout the curriculum, says Harriet Fulbright, director of the Center for the Arts in the Basic Curriculum. Integrating art into other subjects "only works really well if the art teachers are active partners in the whole effort," she says. "Otherwise it becomes cutesy fun and games." But, properly executed, an integrated approach should make art instruction more comprehensive, not less, she says.

Making Connections

An interdisciplinary approach requires much more collaboration between arts specialists and others, experts say. But even without the goal of integrating the curriculum, art educators need to work more closely with teachers of other subjects, school administrators, parents, school board members, and policymakers if art is to become a stronger part of the school curriculum.

A number of signs suggest that arts educators in the various art forms are working more closely together, and that art educators are trying to reach those outside the field. Groups such as the Getty Center for Education in the Arts, the American Council for the Arts, and others regularly publish information for lay persons that make the case for the important contributions education in the arts (including the visual arts) make to students.

A major challenge to the field is to make that case even more strongly and to convince policymakers and the public that art education should be part of the movement to reform general education.

"You've got to step out of the art room, and into the principal's office, and into the school board meeting room," says Sterling. As an art teacher, "I was a nut about documentation and evaluation" of what students learned from their experiences in art programs, she says.

Educators must do a better job connecting the production of art to the academic study it requires, agrees Doug Herbert, director of the Arts in Education program at the National Endowment for the Arts. The student-created art parents

see displayed at exhibitions or in classrooms is rarely linked to academic objectives.

"No one explains the work behind the creation of the art," he says, "so parents don't intrinsically understand it." One art educator suggests that the artwork students create and take home should routinely be labeled in some way to describe the academic content and objectives linked to the work.

"The most important thing visual art educators can do is to become articulate spokespeople on behalf of their programs," says Sterling. If the case is made more persuasively, art educators believe, public attitudes about art and art education might finally begin to shift in a more favorable direction. And the prospects of a visual arts program firmly rooted in the basic curriculum will be better than ever. ■

—John O'Neil

[sidebar]

Taking Change into the Classroom

Most experts agree that visual arts programs must be broadened to reach more students and transformed to address more than the production of art. But how do such ideas play out in school classrooms? Those involved in trying to change classroom practice along these lines say that hurdles exist, but that the rewards are considerable.

Big Ridge Elementary School in Chattanooga, Tenn., is in its fourth year of using Discipline-Based Art Education (DBAE). Principal Mary Uchytil and several teachers have attended regular training sessions in DBAE organized by the Southeast Center for Education in the Arts. The Center's DBAE program is one of 7 regional institutes supported by the Getty Center for Education in the Arts.

Big Ridge now uses DBAE schoolwide, and Uchytil feels the program has greatly enriched the school's curriculum. "What this program has done for the curriculum is immeasurable," she says. Teachers weave art into interdisciplinary thematic units, and students write about and talk about art as well as producing it, she says. One of her regrets is that the benefits of DBAE are not obvious in achievement data, she says.

DBAE "has changed my preconceived notion of how to teach art" by demonstrating the advantages of a broad approach to instruction, says Kristi Bailes, a 3rd grade teacher. Her students have come to realize that art is more than just production—and they appreciate the chance to use their different talents. "If they don't feel good about their sketching, they may feel better about writing" about art, says Bailes. In addition, students like the idea that their knowledge of art history makes them somewhat special. "It helps build their self-esteem, because they're showing something that other people don't know," she says.

Teachers typically have two primary concerns about DBAE, says Jeffrey Patchen, director of the Southeast Center for Education in the Arts. One is that DBAE is "one more thing I've got to do" in a crowded curriculum, he says. The other is "getting their hands on materials" to teach DBAE.

Cynthia Swope, a 2nd grade

teacher at Big Ridge, says she had reservations about finding the time to plan for and implement DBAE. But by using thematic instruction, she finds that she "can get more art done."

A key to success with DBAE is assembling the needed resources, Uchytil says. At Big Ridge, for example, each grade has a core teacher who can help other teachers trying to implement DBAE. And the local PTA chipped in to buy art reproductions for the program.

Uchytil is sold on the advantages of the DBAE approach. "It enriches the curriculum in a way that I don't think anyone can really fathom unless they've experienced it," she says.

Mixed Results

Recently, the Getty Center for Education in the Arts concluded one of the largest research and development efforts ever undertaken to explore how to change schools' approach to visual arts instruction. The Getty Institute for Educators on the Visual Arts, a program established by the Getty Center in the early 1980s, illustrates some of the challenges of undertaking widespread change in visual arts instruction. A group of 21 diverse independent school districts in Los Angeles County, Calif., participated in the Institute, which spanned the years 1983–1990.

Teams of teachers and administrators from the participating districts attended three-week summer sessions to learn about DBAE, among the Institute's many features. Districts were expected to develop a written curriculum for DBAE instruction. And each district was required to form a leadership team to begin implementing its plan to establish DBAE programs.

More than 100,000 students received DBAE instruction from the 1,300 teachers who received training during the project, the Getty Center estimates. An evaluation of the program found that teachers and principals attending the summer programs revised their views about the place of art in general education and about the way art should be taught. Teachers who were trained in the Institute devoted more classroom time to art instruction, and they spent more time on non-production aspects of art than their colleagues who were not trained (although production remained the predominant activity in both samples), the Center found. In addition, students of teachers participating in the Institute earned higher scores than students of non-participants on tests of art achievement.

"When teachers are provided with substantive training, when there is a district-mandated written curriculum for teachers to follow, when there is effective and ongoing leadership supported by adequate funding and resources, and when leadership is committed and enthusiastic, it is possible to establish DBAE as part of a district's regular instructional program," a report on the Institute states.

Overall, however, the project's effort to revamp art instruction in all 21 districts—when examined at the Institute's conclusion—yielded mixed results. One of the districts ultimately rejected the DBAE program; another 9 districts "paid little more than lip service" to it, the Center's report states.

Five districts showed moderate levels of support and 6 districts displayed an excellent level of support. One major constraint to the success of implementing DBAE is the lack of commercially available curriculums that reflect DBAE. ■

The Getty Institute for Educators on the Visual Arts is chronicled in a new publication, *Improving Visual Arts Education.* For ordering information, contact the Getty Center for Education in the Arts, 401 Wilshire Blvd., Suite 950, Santa Monica, CA 90401-1455.

Organizations

American Council for the Arts
1 East 53rd St.
New York, NY 10022-4201
(212) 223-ARTS

The Council has numerous publications describing the benefits of programs in the arts, among other resources.

The Getty Center for Education in the Arts
401 Wilshire Blvd., Suite 950
Santa Monica, CA 90401-1455
(310) 395-6657

The Center has many publications describing strategies for teaching the visual arts through Discipline-Based Art Education.

Music Educators National Conference
1806 Robert Fulton Dr.
Reston, VA 22091
(703) 860-4000

Copies of the new national standards for education in the arts will be available for sale from MENC in the late spring.

National Art Education Association
1916 Association Dr.
Reston, VA 22091-1590
(703) 860-8000

NAEA produces numerous periodicals and other resources on visual arts education. ■

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Theatre Education: Seeking Balance Between Stage and Classroom

By Don Corathers

Two years ago, the state of Maryland created a curriculum framework for theatre and the rest of the arts influenced by a model developed by the Getty Center for Education in the Arts. The curriculum guide addresses "aesthetic education," "aesthetic criticism," and "historical, cultural, and social context" —in addition to the more traditional "creative expression and performance." At the same time, the state established a one-credit fine arts graduation requirement for high school students.

As director of aesthetic education for Montgomery County (Md.) schools, Richard Pioli is responsible for implementing the new fine arts curriculum in his large suburban-Washington district. Pioli approves of the changes, which he says reflect an approach to teaching arts courses that his district has been pursuing for several years. But, he says, "It's been a mixed bag" applying the new approach to theatre. He's had trouble finding teachers entering the profession who are qualified to teach the newly mandated course content, because the emphasis in teacher training in the arts is still on production and performance. Finding good textbooks and classroom resource materials has also been difficult. And student interest in theatre classes has diminished slightly, partly because of a general decline in enrollment and across-the-board cuts in allocations, and partly because of the new academic rigor of the theatre coursework. "They used to want to take theatre so they could be in plays, and it was fun and something they didn't have to take very seriously," Pioli says. "Now they actually have to learn something."

Such concerns reflect the growing pains of educational theatre as it attempts to shift from a strictly after-school pastime to a curricular staple. Not many years ago, theatre had a status in most American high schools roughly equivalent to that of a minor sport: the golf team, perhaps. To many school administrators, the idea of offering theatre classes during the school day was as

foreign as the notion of a course on sand wedge technique.

One reason for this peripheral status is that school theatre has traditionally been almost exclusively about doing shows. Typically, once or twice a year a teacher with little training or experience works long hours after school to direct a show, usually without pay and almost always without a budget except what might come in through the box office. If students learn something from the experience, it is incidental to the process.

Slowly, that is changing. During the past 20 years, school administrators and curriculum planners have shown a growing appreciation of the value of theatre classes and productions. A recent national survey conducted by the Education Theatre Association (ETA) shows that more than 90 percent of high schools have some sort of theatre program, and more than 60 percent offer both theatre classes for credit and extracurricular productions. An increasing number of states have written theatre curriculum frameworks, require classroom teachers of theatre to be certified, and have a fine arts requirements for high school graduation.

At the national level, theatre education organizations and university researchers are working to create and refine new theatre curriculum models. And a new initiative to establish an advanced placement program in theatre could, if successful, set a national standard for theatre instruction and enhance the discipline's status on the education menu.

But there are also enormous challenges facing theatre education. The attempt to shift educational theatre away from its dominant role as extracurricular and into the regular curriculum raises fundamental questions. What should be taught and how? How should content be assessed? Will a more academic orientation conflict with the theatre's traditional qualities of spontaneity and energy?

In Search of a Curriculum

The most notable development in educational theatre over the past decade has been an unprecedented amount of attention to the substance of the discipline. At the local, state, and national levels, practitioners and scholars have closely examined goals and outcomes and developed some helpful curriculum models. Three efforts of national significance are summarized in the College Board's Green Book, the National Endowment for the Arts' "outcomes goals," and the American Alliance for Theatre & Education's model theatre curriculum.

The Green Book

Probably the most influential statement on the arts curriculum issued during the past 10 years is contained in *Academic Preparation for College: What Students Need to Know and Be Able to Do,* commonly known as the "Green Book." Published by the College Board in 1983, the Green Book identified the arts—theatre, visual art, dance, and music—as one of six basic academic subjects that high school students should master if they want to be successful in college. (The other five are English, math, science, social studies, and foreign language.)

The College Board says that students will profit from intensive preparation in at least one of the four arts. If the emphasis is on theatre, the Green Book recommends a program of study that teaches:

• the ability to identify and describe different kinds of plays from different historical periods, using the appropriate vocabulary.

• the ability to analyze the structure, plot, characterization, and language of a play, both as a literacy document and as a theatre production.

• the ability to evaluate a theatre production.

• the ability to express oneself by acting in a play or improvising, by writing a play, or by directing or working behind the scenes of a theatre production.

When the College Board talks, state departments of education listen. "The significant thing about the College Board is that they're dealing with both colleges and high schools," says Frank Bluestein, a Memphis, Tenn., theatre teacher who serves on the College Board's arts advisory council. The College Board tells colleges what students need to know, and colleges pass the word to high schools, he explains.

"In my state, Tennessee, that docu-ment has made a tremendous difference for arts education," Bluestein reports. "The College Board Green Book is written into law here. Our comprehensive education reform act mandates that we use the College Board Green Book as a guide, so that has meant that all of a sudden people have to pay attention to the arts."

The College Board's definition of the arts as part of the core curriculum has "helped to substantiate for many people the idea that the arts are basic," Bluestein says. "And even though it's not a prescribed curriculum, there is a very strong emphasis on what should be included for every student leaving high school."

The NEA's "Outcome Goals"

The Green Book offers a general answer to the question, "What should a high school graduate know and be able to do in theatre?" To determine a more specific answer, the Arts in Education program at the National Endowment for the Arts (NEA) convened a panel of theatre educators and professionals for two days in the spring of 1990. (They did the same with teachers and practitioners in seven other arts disciplines: visual arts, dance, music, design, creative writing, media, and museum education.) One hope was that consensus statements of "outcome goals" based on these deliberations might be useful to state and local curriculum planners as they reconsidered—or considered for the first time—curriculum frameworks for arts education.

These meetings were, in many of the disciplines, the first time arts educators in a particular discipline and professionals practicing that discipline had come together to talk about what a student should know and be able to do in that discipline by the end of high school, says Doug Herbert, assistant director of the Arts in Education program. The consensus statements will be distributed to state arts agencies this fall. (Copies

are available from the NEA Arts in Education office. See "Resources," below).

The "outcome goals" for theatre education included in the final report on the committee's work can be summarized in a few short but ambitious sentences:

> Students should learn how to participate in, perceive, respond to, evaluate, understand, and value theatre. They should learn to respect the theatre traditions that have emerged, and continue to emerge, from the many cultures of the world. . . . Also, children should under-stand the origins of theatre, feel a sense of ownership of theatre, use theatre to develop an awareness of self and others, and know how artistic choices are made and executed in theatre.

What the endowment is *not* doing, Herbert emphasizes, is writing a national curriculum model for theatre and other arts disciplines. "We don't want to have it misconstrued as the National Endowment saying this is what, in every school district, kids must be able to do in theatre arts, must be able to do music," he said. "It's more of a think-tank piece that should benefit people when they're trying to get a handle on what learner outcomes might be by the time kids get out of high school."

A Model Curriculum

Another powerful influence on the theatre curriculum emerged from a 1983 conference at Wingspread, the magnificent Frank Lloyd Wright prairie house north of Racine, Wisconsin. The conference brought together members of the various constituent organizations of the American Theatre Association (ATA) to discuss two issues: the implications for theatre education of earlier studies by the Carnegie and Rockefeller foundations on arts and humanities education, and ways of improving cooperation between high school and college theatre programs. A committee formed at the conference spent the next four years writing a model K-12 theatre curriculum.

In the meantime, ATA folded, and the committee's work, a 106-page document titled *A Model Drama/Theatre Curriculum: Philosophy, Goals, and Objectives,* was published in 1987 by Anchorage Press under the imprimatur of the American Alliance for Theatre & Education (AATE).

"The model theatre curriculum has had some influence in state departments of education," says Kim Wheetley, who chaired the ATA curriculum committee. "Some have adopted it in total. . . . In other places, like Illinois and Maryland, it was used as a starting point for their curricula." And last year, when Wheetley was asked to chair a committee to write the theatre curriculum for the state of Tennessee, where he now works, he started with *A Model Drama/Theatre Curriculum.*

The four goals outlined in the model theatre curriculum roughly parallel the concepts of discipline-based arts education (DBAE). A basic premise of DBAE—one that not all arts educators are comfortable with—is that school arts programs have overemphasized production and skills training and failed to give students an underpinning of

aesthetics, criticism, history, and cultural context.

DBAE theory holds that arts education should be based on four "foun-dational disciplines." In the case of the discipline-based visual art education model developed by the Getty Center for Education in the Arts, those disciplines are studio art, art history, art criticism, and aesthetics. (The Getty Center is considering a curriculum development initiative in performing arts. Getty program officers have held a series of exploratory meetings with interested parties, and a decision on whether to proceed will be made late this year, according to Elizabeth Paul of the Getty Center).

In the AATE model theatre curriculum, the first two educational goals are *developing basic skills* and *creating theatre through artistic collaboration.* The third and fourth goals, *relating theatre to its social context* and *forming aesthetic judgments,* combine the DBAE disciplines of history, criticism, and aesthetics. The practical result of a move toward DBAE instruction in theatre is, or course, a fundamental reordering of the typical production-oriented school theatre program toward a much greater emphasis on classroom study.

Balancing Elements

Despite the recent attempts to clarify learner outcomes in theatre—and to incorporate more of the purpose of DBAE—putting theory into practice has been problematic.

While many states have recently adopted theatre curriculum frameworks influenced by the DBAE model, most theatre teachers continue to operate as they have for years, Wheetley says. They have been slow to embrace the sections of state curriculum guidelines that call for a new emphasis on history, criticism, and aesthetics. In addition to the two reasons cited by Richard Pioli—the lack of textbooks and classroom materials and the shortage of educators prepared to teach the material—Wheetley offers a third: the fact that, in many cases, the show is still the major focus of the program. As a result, only the first two goals—skills training and creating theatre through collaboration—are accomplished.

"Any theatre criticism that comes in is from an adjudicator in a play contest, and any history that's involved is when you're doing a period show and you've got to do a little research, and that's about it," Wheetley says. "So I think we could do a better job of balancing the elements. . . . Our view is that balance doesn't necessarily mean equality. You don't have to have equal amounts of theatre history and skill development. In the total program, all of the elements interact, and you certainly can't do one without touching on the others."

All of the models and state frameworks are "kind of top-down documents, and they're not all very user-friendly," Wheetley complains. "Most classroom teachers put those documents on a shelf and never open them. Even if you've got a fairly well thought-out curriculum model, work needs to be done on getting the teacher to make use of it."

The Model in Class

That's not to say the new curriculum frameworks are of little use. The National Arts Education Research Center (NAERC) recently completed a project to provide teachers with instructional materials and ways of working within the newly minted state curriculum frameworks. Funded by the NEA and the U.S. Department of Education, NAERC's program activities included the Theatre Project, which recently concluded work on a three-year grant. The Theatre Project was located at the University of Illinois at Urbana–Champaign, under the direction of Burnet Hobgood.

The NAERC Theatre Project formulated seven theatre education goals, created seven model instruction sequences, and wrote a collection of teaching modules that featured abridged, simplified, annotated scripts of 25 period and modern classic plays. Both the instruction sequences and the teaching modules were tested in classrooms in Illinois and Utah. The project's "general goals for drama/theatre K–12" were developed in consultation with an advisory panel that included noted acting teacher Robert Benedetti from the California Institute of the Arts; Oscar G. Brockett from the University of Texas; Hobgood, who has been teaching and directing theatre at the university level for 40 years; high school theatre teacher and theorist Wallace Smith; Garland Wright, artistic director of the Guthrie Theatre in Minneapolis; and Lin Wright of Arizona State University, who was responsible for the Theatre Project's work on elementary school curriculum materials.

The seven goals are:

- to develop an understanding of theatre and drama as a distinctive metaphor for society.
- to demonstrate how drama and theatre reveal human experience through characters in transitions that create significant change.
- to perceive that theatrical performance offers the unfolding of a dramatic action in verbal and nonverbal modes of communication.
- to demonstrate that theatre is a collaborative process, both in the creation of a performance and in the interaction of performers and audiences.
- to acknowledge that the key element in a theatre event is the expressive behavior of actors transforming concepts into immediate, accessible meanings.
- to recognize that an eloquent theatrical performance requires great care and skill.
- to develop a lifelong interest in theatre and in dramatic literature's masterworks.

The Theatre Project staff had concluded, early in its review of published materials on curriculums and teaching practices, that few high school theatre classes included any instruction in dramatic literature, Hobgood told a teacher's workshop last year. If classic plays were studied at all, it was in English literature classes, where they were treated not as plays written for performance in specific historical contexts but as examples of poetry or fiction.

"Exceptional schools with well-trained teachers will occasionally produce dramatic classics and a few will conduct surveys of theatre history, but that is the extent of the treatment of these subjects," Hobgood said. "This omission in the large majority of schools seemed to us analogous to teaching music without exposing students to the works of Bach and Mozart, or teaching art without acquainting pupils with the masterworks of Rembrandt and Michelangelo."

That finding led to the creation of the project's teaching modules. The 25 modules are distillations of classic plays—9 page scripts for junior high classes and 14-page scripts for high school use—in which a narrator relates the plot, tying together significant passages of dialogue. Introductory notes for each play include a pronunciation guide, some biographical material on the author, and a brief discussion of the theatre at the time the play was written.

"Initial trials in school classrooms showed that the modules made dramatic classics understandable, that instruction units of a week or more could be structured around their use, and that exposure via the modules provoked some students to seek out and read the original texts of the plays," Hobgood said.

Teacher evaluations of the Theatre Project materials have been encouraging, said Ralph Willingham, a graduate student who worked as an assistant to Hobgood.

Laurette Kiptler, a teacher at an inner-city parochial high school in Chicago, used the project's modules with 120 students. In the advanced classes, her students performed the scripts as reader's theatre pieces, then read the original plays.

"The modules had a remarkable effect, very exciting to me and the children," Kiptler told the Theatre Project staff. "They opened doors to a new territory that [my students] had never imagined was there."

The Arts and the Academy

While materials such as those developed by the Theatre Project may encourage some teachers to adopt state curriculum models, there is yet another reason why many theatre teachers have been slow to embrace the DBAE approach: not all teachers are persuaded that the academic, pencil-and-paper approach to teaching theatre is a good idea.

Consider the performing arts magnet school. Arts magnets, on the model of the New York High School of the Performing Arts made famous by the movie *Fame,* have enjoyed explosive growth in recent years. William Dickinson, past president of the Network of Visual and Performing Arts Schools, estimates that there are now about 280 pre-collegiate arts schools in the United States. About 180 of them are members of the network; that's roughly double the organization's membership in 1985. Clearly, these schools represent a substantial portion of the growth in educational theatre during the past 20 years. Given the Bush administration's enthusiasm for choice in public education, it seems likely that their numbers will continue to grow.

In their approach to theatre education, arts magnet schools represent

a sharp departure from the goals of the DBAE-influenced curriculum models. Typically, they offer intense performance-based instruction in theatre and other arts subjects to students who have been identified, by audition or other means, as particularly talented. The work isn't recreation or enrichment, as in the traditional extracurricular high school theatre program. Nor is it primarily concerned with developing an understanding or appreciation of theatre, as contemplated in most of the new state curriculum guidelines. It is vocational training that seeks to prepare students for theatre careers, or at any rate, for further study in conversatories or college theatre programs.

"I believe you learn by doing," Dickinson says. At the School for Creative and Performing Arts in Cincinnati, where he is principal, the educational goals of the school explicitly include providing training that will allow a student to pursue a career in the arts and providing as many performance opportunities as possible in the most professional setting.

Hal Wicke has spent a lot of time considering the academic/performance duality. "The arts have historically been outside the academy," says Wicke, a former teacher who is now an administrator at the Packer Collegiate Institute, an independent school in Brooklyn. "With good reason: they were perceived to be licentious, mainly because they dealt with feelings, they dealt with the source of the inspiration coming from the individual. The academy was concerned with the intellect, and anything having to do with the body, with emotion, was suspect." A major contradiction facing the arts in an educational setting is the dynamism in the arts that does not exist in academics, Wicke asserts.

"The arts, not wanting to be outsiders, are imitating the rest of the curriculum by trying to make the work more academic, and therefore more boring," Wicke says. "Our goal should be to make the arts part of the curriculum, but on their own terms, recognized for their own value, so that we don't try to deal with theatre in paper-and-pencils terms."

Wicke wants to capitalize on theatre's unique qualities. "The state arts education models are all by-the-numbers, and maybe that's how they have to be. But there has to be something else, an x-factor," he insists. "When kids come into theatre, there is an aliveness, a spontaneity, the excitement of the first time, that's extraordinary."

Wicke's remarks neatly summarize the challenge that faces theatre educators: how can they accommodate the study of their art to the needs of the academy without compromising its essential vitality? How they meet this challenge will help determine whether theatre remains largely an extracurricular pastime or takes its place among other subjects in the school curriculum. ■

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Why Study Theatre?

Why are more educators finding the teaching of theatre worthwhile? According to a survey by the Educational Theatre Association, high school principals and theatre teachers say that

teaching theatre enables students to grow in self-confidence and self-understanding. Other highly ranked reasons for offering theatre include its potential to foster creative thinking, interpersonal skills, and appreciation and understanding of human values.

Such findings complement the qualities of educational theatre outlined by a committee sponsored by the National Endowment for the Arts. That panel conclude that:

• Making theatre leads to understanding and appreciation; participation is essential.

• Theatre has the power to move and change the individual.

• Theatre offers a playful way of re-perceiving reality, through which it liberates and enlightens.

• Theatre offers a creative and emotional balance to academic learning.

• Theatre complements other subjects by making people better thinkers.

• Theatre increases collaborative skills while maintaining individuality.

• Theatre is compassionate; it respects childhood and reinforces a sense of vulnerability and wonder.

• Creating theatre is an exciting, satisfying, magical experience that uses a person's best characteristics.

• Theatre has form, discipline, and structure; theatre is serious.

• The process of creating theatre can be valuable even if the product isn't of high quality. ■

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A Snapshot of Educational Theatre

Last spring the Educational Theatre Association surveyed a random sample of principals and theatre teachers at 1,514 high schools, the first comprehensive national study of high school theatre in 20 years. Among the findings:

• Slightly over 90 percent of American high schools offer some kind of theatre activity, either classes or extracurricular productions or both. About 60 percent of schools offer classes and productions.

• Principals report that, on average, 34 percent of students are involved in one or more arts programs; slightly fewer than 8 percent are involved in theatre.

• Ninety-three percent of theatre teachers are in a full-time teaching position, but very few teach theatre full-time. On average, theatre teachers are assigned 23 class periods a week, and 8 of those are theatre classes.

• Thirty-nine percent of theatre teachers hold a bachelor's degree; 42 percent have earned a master's degree; 16 percent have a master's degree plus 30 hours; the remaining few have a doctorate. Slightly fewer than half of them report theatre as a major field of graduate degrees.

• Production facilities are, generally speaking, less than adequate. The average age of a high school theatre is almost 30 years. While all but about 9 percent have a lighting system, 3 in 10 school theatres don't have dressing rooms, and about 7 in 10 don't have a scene shop or costume shop. ■

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Curriculum Gridlock a Problem

Although theatre classes may be gaining wider acceptance among educators, efforts to make a larger place for theatre in the curriculum face a major obstacle; the school day is already overcrowded, caught in what Graham Down, executive director of the Council for Basic Education, calls "curriculum gridlock." The basics-first mind-set is apparent in President Bush's call for new national standards and tests in five areas: mathematics, science, English, history, and geography. The arts are nowhere to be seen.

Moreover, some arts education leaders are concerned that efforts to improve the standing of one arts discipline, such as theatre, may actually work to the detriment of others.

The period of disarray and re-examination that the American educational system is going through offers a great opportunity for arts education, says Jon Quam, director of arts education projects for the Council of Chief State School Officers—but only if arts educators work together on behalf of a broad, integrated arts curriculum.

"I don't really look for the individual subject areas to become any stronger," Quam says. "If anything, the opposite is likely to happen, as we realize that we cannot do a total education in all art fields at the same time. We in the arts education field have to work to make sure that there is education in the arts for all students, and that there are still opportunities for performance and production in various art forms." Expecting discipline-discrete instruction in every art form in every school in the country is unrealistic, Quam believes.

"I think the way that arts educators can take advantage of this particular time period, in which everything in the educational structure is in chaos, is to make sure that they are aware of what's going on in the world around them, and working with it," Quam adds. He urges cooperation among the art forms. "Strength does not come by circling the wagons and shooting at each other inside the circle."

Theatre education advocates see things a little differently. In their view, theatre has always been one of the stepchildren of arts education, and it is just beginning to emerge from its marginal status at the edges of the curriculum. These advocates hope to achieve some measure of equity for theatre with other arts disciplines, such as music and visual art, which have been established elements of elementary and secondary education for many years. In light of the embryonic state of the theatre curriculum and the relative certification, having a fine arts graduation requirement "is like having a science requirement and offering physics and chemistry but not biology," one veteran theatre teacher observes. "A broad, integrated arts curriculum is the ideal, and ought to be our long-term goal," says Pam Are, president of the Educational Theatre Association. "I don't agree that one arts discipline necessarily makes progress only at the expense of the others." ■

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Goals for Theatre Education

A committee of theatre educators and practitioners convened by the National Endowment for the Arts (NEA) endorsed these specific goals for theatre education:

- Theatre classes should be a required part of core curriculums from kindergarten through 12th grade.
- K–12 theatre curriculums should exist in every state.
- K–12 theatre teachers should be certified at the state level.
- The above goals should be supported by research.
- A commitment to artists and community professional resources should be professional resources should be integrated into curriculums; a creative partnership between schools and certified theatre specialists should exist so that the artist in-residence doesn't become the surrogate theatre teacher.
- A theatre education advocacy campaign should be launched in the media.
- Modern technological capabilities should be used in theatre education.
- Theatre teachers in the schools should be artists who can create alongside children, not just impart knowledge.
- The professional theatre world should be challenged to provide a creative partnership with children.
- Critical standards for theatre in schools should be appropriate to the educational process.
- Active participation in theatre should be emphasized.
- Schools should be flexible with scheduling, and incorporate interim scheduling to facilitate theatre experiences. ■

[sidebar]

Are A.P. Exams in the Cards?

Representatives of three national theatre education organizations are attempting to use the College Board's advanced placement program to influence the educational theatre agenda. The creation of an advanced placement exam in theatre, they feel, could be a mechanism for creating a universally accepted curriculum model.

"There is no such thing as a national curriculum for any area, because education is a state matter," says Frank Bluestein, a Memphis, Tenn., theater educator and member of the A.P. working group. "You can have individual agencies that write a curriculum, or education groups like the National Council of Teachers of English write curricula, but they are not going to be mandated. The [U.S.] Department of Education doesn't do that, because that's not their role. It's a state concern." In the absence of a national curriculum, advanced placement classes set the standard for every field in which they exist, Bluestein asserts. Students in advanced placement courses—generally juniors and seniors—do college-level work and have the option of getting college credit for introductory courses by taking a test administered by the College Board. Advanced placements tests presently exist for abut 20 subject areas. The only arts disciplines with A.P. programs are music and visual art.

Because there is no A.P. exam in theatre, there is no model or standard on which to base curriculums, he believes. As a result, "across the country there's a whole range of ideas about [theatre] course content and teaching methods and so forth that may or may not be valid. By getting an A.P. exam, we would at least have some idea of what experts in education consider to be a standard. And from that, the states could move forward to create more comprehensive, more definitive state models."

The working group, composed of representatives of the Educational Theatre Association, the American Alliance for Theatre & Education, and the Association for Theatre in Higher Education, proposed a theatre A.P. program to the College Board last spring. A College Board committee reviewed the proposal and has asked for clarification of a number of issues. A revised proposal will be submitted this fall.

"We're very encouraged that they allowed us to submit a proposal, and that they're giving it serious consideration," Bluestein says. But even if all goes well, it will be several years before an advanced placement program in theatre could be implemented. The most recent A.P. exam developed by the College Board (in psychology) has been in the works for more than five years. ■

Resources

American Alliance for Theatre & Education, Department of Theatre, Arizona State University, Tempe, AZ 85287. Contact: Roger Bedard, executive secretary, (602) 965-6064, or Kim Wheetley, president, (615) 755-5205. Professional association active in advocacy, curriculum development, and other professional issues on behalf of educational theatre K–adult. Holds annual convention every August. Publishes *Drama/Theatre Teacher* three times a year and *Youth Theatre Journal* quarterly.

Arts in Education Program, National Endowment for the Arts, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 682-5426. Contact: Doug Herbert, assistant director. Operates in partnership with state arts agencies to fund arts education programming. During fiscal year 1990, employed some 10,000 artists in residence in schools. Also supports arts education research and program development with technical assistance and direct funding.

Educational Theatre Association, 3368 Central Parkway, Cincinnati, OH 45225; (513) 559-1996. Contact: Ronald Longstreth, executive director, or Kent Seidel, Theatre Education Association director. Umbrella organization combining the International Thespian Society, an honorary for high school theatre students, and the Theatre Education Association, a professional association for K–12 theatre teachers. Active in advocacy, professional development, and direct services to teachers and students. Holds state and international high school theatre festivals, ETA convention for theatre teachers every August, and four regional professional development

conferences for teachers annually. Publishes *Dramatics* magazine monthly during the school year, and *Teaching Theatre* quarterly.

National Arts Education Research Center Theater Project, Department of Theatre, University of Illinois at Urbana-Champaign, 4-122 Krannert Center, 500 S. Goodwin Ave., Urbana, IL 61801; (217) 333-2371. Contact: Tom Mitchell. The NAERC no longer exists, its grant funding having expired, but the theatre curriculum materials it created, including instructional sequences and dramatic literature teaching modules, are available in limited quantities.

Network of Visual and Performing Arts Schools, 3421 M St., N.W., Ste. 218, Washington, DC 20007; (202) 966-2216. Contact: Ronald Daniel, executive director. Strives to "inspire and maintain excellence in arts education."

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About the Author

Don Corathers is editor of *Dramatics,* a monthly magazine for high school theatre students and teachers, and founding editor of *Teaching Theatre,* a quarterly for theatre educators. He writes frequently on theatre education issues. ■

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Music Education

Experts Take New Look at Performance, General Music

Prize-winning orchestras and choral groups, marching bands a hundred strong or larger—these are arguably the most visible signs of music's prominence in the school program.

Ironically, the success of such groups obscures, and may even contribute to, the field's Achilles' heel: the vast number of secondary students who never participate in any formal music study. According to the U.S. Department of Education, only one student in three ever takes a music course in high school, almost exclusively in performance classes that have been attacked as overemphasizing entertainment at the expense of their educational value. And while general music lessons are standard fare for primary and middle grade students, the limited amount of time devoted to music and the number of students who need to be served by each music specialist at those levels make a comprehensive, sequenced program of music learnings difficult.

"I think the biggest issue in the field is to convince people that music is more than entertainment—it's a legitimate part of the curriculum," says John Mahlmann, executive director of the Music Educators National Conference (MENC), which has 57,000 members. Educators with diverse philosophies—from Mortimer Adler and William Bennett to Ernest Boyer and John Goodlad—share the view that music is an essential ingredient in a curriculum that helps produce culturally literate students. But accomplishing that aim has eluded many school music departments, with experts complaining that secondary school programs "teach the best and forget the rest."

Still, many music educators cite reasons to be cautiously optimistic about the prospects of a stronger foothold in the curriculum. States are increasing their support for the arts, including music, through new graduation mandates. The integration of technology in the music curriculum, efforts to build student awareness of the music of other cultures, and projects to develop sounder means of assessing student progress in music all resonate strongly outside the field and are winning support. According to Charles Hoffer, a music professor at the University

of Florida and current president of MENC, such trends offer "tremendous opportunities" to enrich and expand music's role in the general curriculum.

Music Education Aims for Broader Role in Curriculum

In Louise Gray's 7th grade general music class at Pittsburgh's Columbus Traditional Academy, students listen to everything from Igor Stravinsky's *Rite of Spring* to Robert Johnson's "Preachin' Blues." As part of the course focusing on contemporary composers, pupils learn to listen critically to a diverse range of music, do research projects on performers, and even build their own instruments. Through the course, students gain a vocabulary that helps them appreciate and think critically about music, says Gray. Students, some of whom otherwise experience music only on MTV and popular radio, "are more open-minded and willing to discuss" the general characteristics of various musical styles and their own impressions of them after taking the class, she adds.

Gray's class, one of the subjects of a research project sponsored by the National Arts Education Research Center at New York University, addresses one of the key questions confronted by music educators nationwide: How can music strengthen its role in the general education of all students?

For a variety of reasons, experts on music education assert, the goal of musically literate graduates has been more strongly endorsed than supported in practice. Particularly at the secondary level, they say, programs have failed to adequately balance musical performance with strategies to help students think critically about music of different genres and styles, make sense of music history and theory, or become otherwise musically literate.

"I think we're still attempting to overcome the perception that the arts are either for the entertainment of the general student or for the serious study of talented students," says Richard Bell, national programs director for Young Audiences, Inc. "The great middle ground of kids—who may not be exceptionally talented but are not without ability or interest—aren't being served at all."

Window of Opportunity

While reaching out to more students and strengthening music's position in the core curriculum has been an ongoing struggle for music educators, several factors have converged to raise the stakes.

First, the school reform movement of the 1980s raised academic graduation requirements in many states, putting the squeeze on elective subjects such as music. The new mandates hit especially hard in secondary schools with a six-period day, where college-bound students, in particular, sometimes had to quit music groups for other mandated courses. As a result, music educators more than ever must seek to attract not only the most musically talented students, but also those who may have interest but no previous training.

Dan Steinel, manager of information services for the Music Educators National Conference (MENC), says music enrollments overall have not suffered during the reform era, but pockets of attrition do exist, often where six periods a day is the norm. A loss of quality to

music programs is harder to prove, he says; but the exodus of talented students meant that some music directors had to face "losing the 1st clarinet, the 1st trombone, and the 1st bassoon player—and maybe that was the only bassoon player you had." Moving to a seven-period school day, says Charles Hoffer, professor of music at the University of Florida and MENC president, can "almost double enrollments in elective courses" such as music.

A second reason, also the offspring of school reforms, is the passage in many states of graduation requirements in the fine arts. In 1979, only two states mandated a course in the fine arts for graduation. Twenty-nine states now require a fine arts course, or will phase in such a requirement by 1992, according to a recent report by the National Endowment for the Arts. Although some leaders in the music education field are disappointed that some of these new graduation requirements count courses not considered as the core fine arts (music, visual arts, theatre, and dance), there is virtual unanimity that the new requirements provide a golden opportunity to reach out to more students.

Finally, an issue framing the school reform movement's adding of academic requirements—deciding what core knowledge or skills within each discipline are most worth teaching—is forcing music educators to rethink their methods and curriculums. One result has been a push within the field to tighten its offerings, by more clearly articulating course objectives, learner outcomes, student assessment, and program evaluation methods.

"Unlike other disciplines in the curriculum, music does not seem to have clearly defined, measurable objectives," asserts Donald Corbett, associate chair of the school of music at Wichita State University. Only when music educators ensure that music "is taught in the same rigorous, sequential, and comprehensive way that other subjects are taught," he adds, will the field enrich its curricular role.

Numerous Obstacles

Restyling music education to take advantage of the current window of opportunity faces numerous obstacles, however, most experts admit.

At the elementary level, for example, instruction in music is typically required of all students, but in many instances without adequate time to permit a comprehensive, sequenced program. "If a math specialist saw students for 30 minutes a week, what kind of comprehensive math program would you have, and what would you expect students to know by the end of the 6th grade?" asks Hunter March, associate professor of music education at the University of Texas and chair of MENC's Society for General Music.

Especially at the secondary level, music educators also must fight the perception that their programs are designed more to entertain than to educate, a byproduct of the pressure to perform publicly. Though outside forces have doubtless influenced this dilemma, numerous music educators admit that the field must share the blame for sending the wrong message. An overemphasis on rehearsals and performances, fundraising drives and group trips to Disney World, the expanded number of performance

groups and the opening up of musical repertoires beyond those considered traditional or classic, and the failure to attract the general student—all have contributed to a view of secondary music as more an activity than a basic subject.

Hoffer points out that music professionals strongly support the cultural and artistic outcomes of the discipline in making a case for enriching its position in the core curriculum. But those are sometimes being sacrificed to a beefed-up performance schedule filled by a dizzying array of school music groups, "In too many situations, especially at the secondary school level, the impression can be easily gained that the purpose of music in the schools is to provide pleasant activities for the students and entertainment for the community," Hoffer cautions.

While acknowledging the important contributions of performing groups such as band, orchestra, chorus, and other ensembles, many leading music educators worry that the pressure of rehearsing for frequent performances and (in some cases) competitions can divert attention from producing educational outcomes. Because enrollments in performance classes far outdistance those for nonperformance courses, an opportunity to produce more well-rounded music students is lost, they argue.

Moreover, the fact that rehearsals and performances frequently occur outside class time may undermine music's position as a curricular basic. "As music educators, we are constantly waging a battle to convince others that music is part of the curriculum," asserts Judith Delzell of Ohio State University. "Yet, when we have a heavy schedule of extracurricular activities, we imply that the music program is indeed extracurricular."

"There is a musical and artistic heritage that we need to pass along," Corbett concludes. "It's not an entertainment heritage."

'Beyond Performance'

The questions raised about the emphasis on music performance parallel a debate in the arts field generally. The Getty Center for Education in the Arts, for example, has been influential in vigorously fighting the notion that arts study need only focus on what students can "produce" or perform. The National Endowment for the Arts outlined a similar thesis in Toward Civilization, its 1988 report mandated by Congress. And former Education Secretary William Bennett, in James Madison High School, his 1987 report outlining his views on the secondary core curriculum, advocated a music program for all students strongly grounded in the historical and cultural roots of music.

Such views have provoked sharp debate within the music education field. Many educators say that well-managed performance groups accomplish such objectives; others argue that emphasizing history, for example, might drive students away from both performance groups and the music electives needed to attract general students.

"The last thing that's going to turn on the students we're trying to reach is a [music history] course that starts with the Middle Ages and ends in the 19th century," warns March.

"We need to question some of the assumptions underlying the 'beyond performance' movement," says Robert Cutietta, coordinator of music education

at Kent State University. While lectures about music history are probably out of place in band, orchestra, or choral choruses, these classrooms do offer a chance to help students analyze and critique their own performances, thereby enriching their command of critical listening, he points out. Another way of expanding the performance group is suggested by a recent high school group's spring concert that Cutietta attended. A different student preceded each selection by explaining to the audience what the group tried to achieve in performing each piece.

"Students in performing groups should learn the historical and theoretical bases of the repertoire they perform," concludes Paul Lehman, senior associate dean of the school of music at the University of Michigan. "All courses in music," including the traditional performance classes and general music offerings for the nonperformers, "need to do that to some extent. But when kids study band, they're doing it to play an instrument."

General Music

Deciding the role that performance, music criticism, history, aesthetics, and other topics should play in the music curriculum is equally important outside the traditional performance groups. Although band, orchestra, and chorus groups serve the majority of secondary students who take music, numerous music educators stress that more needs to be done to provide some comprehensive framework of music instruction for the general student.

Whether students elect a music course to fill one of the new fine arts requirements, experts say, largely depends on the field's success in reaching out to students who may want to learn about music, but not necessarily join a performance group. "More kids might be taking [music], but what do you teach them?" asks John Mahlmann, MENC executive director. "You can't give a trumpet to everybody."

The answer, some music educators believe, lies in initiating or expanding a diverse range of general music courses at the secondary level that capitalize on adolescents' natural interest in music without requiring the time commitment of performance groups.

"The goal should always be [students who are] musically educated, whether they're in a performance group or not," says Leon Burton, an education professor at the University of Hawaii and former president of the island's ASCD affiliate. He adds that, while 85 percent of secondary students are not currently enrolled in a music course, "there's more attention being given to that 85 percent [today] than at any time in the history of music education."

The payoff from this interest is a modest number of unique general music courses aimed at broad student outcomes. March says that what unifies the diverse array of general music offerings is a way of teaching rather than a common course of study. General music teachers, he says, use a variety of methods to motivate students of differing skills and interests to build musical understanding through such activities as "listening, performing, analyzing, and creating." Teachers also attempt to help students "realize that basic music elements are present in all styles and genres and exist in music of all cultures and historical periods."

One trend having its greatest impact on general classes is the growth in the applications of such technologies as personal computers, synthesizers, and electronic keyboards to composing and producing music. Formerly, March notes, "general music used singing as its only performance medium." The low cost of keyboards, however, has increased their popularity and availability.

Musical Instrument Digital Interface (MIDI) technology, for example, standardizes the output from various musical instruments so that the computer can record, notate, and play it back. This has considerably enhanced the ability of students, particularly general students, to compose music, says Sandy Feldstein, former president of the Music Industry Conference and currently president and CEO of CPP/Belwin, a print music publisher. "This means that a student can compose music in four or five parts by putting in one line" and adding extra parts. Further, MIDI can be used with many of the personal computers schools previously have bought for other subjects, he says.

Some guidance on how to build general music offerings may come from a recommended course of study for general music expected to be issued this fall by MENC. Part of a project that will suggest courses of study in the areas of band, orchestra, choral, and general music, the guide will give direction to teachers by suggesting sample objectives in general music K–12, according to Linda Mercer of the Ohio education department, who is coordinating the general music task group's effort.

One challenge in developing general music courses will be finding and training teachers for them. Music educators typically are trained with an eye toward helping students learn to play an instrument and perform. And some are wary of teaching general music students, who may be less motivated or musically talented. "Finding ways to teach the general student, for teachers who've been prepared to do something else, is a real challenge," says Mary Palmer, a music education professor at the University of Central Florida. "For some people, it may not be as satisfying and rewarding."

Despite a growth in interest in secondary general music offerings among educators, only 2 percent of high school students ever enroll in a nonperformance course—and some of these are students also taking performance courses. Some educators complain that an opportunity to capitalize on new arts requirements is being squandered. "Everybody in music fought for those [fine arts] requirements," says Burton. "But once they were there, the band director said: 'I'm not going to teach that group.'"

An Uphill Battle

Music educators are going to have to better resolve such issues, most experts agree, to strengthen the field's place in the curriculum. Approaches to teacher training, curriculum development, and the policy arena need to be enhanced; progress in these areas will help determine if music is seen as a frill or a basic.

But while music may seem to be fighting an uphill battle compared with the support given disciplines viewed as more "practical," the ability of the arts to foster the human side of learning will always be in demand.

Lehman quotes John Naisbitt,

who points out that every new technology ("high tech") introduced into society must be counterbalanced with a humanizing influence ("high touch"). "As society is increasingly overwhelmed by technology," Lehman asserts, "we feel an even greater need to express ourselves." Music, he says, is an ideal means for expression through participation. ■

—John O'Neil

[sidebar]

General Music Courses Offer Diversity

Four selected general music courses highlight very different approaches to providing music learnings for all students.

The Great Works

Students taking Music Perspectives, a course offered in Baltimore County (Md.) high schools, study music from around the world and concert pieces from Bach to Bernstein. All high school students who do not elect chorus, band, or orchestra take the course.

Music Perspectives begins with roughly four weeks devoted to "music of the world's cultures," including music of Africa, India, and the Orient, as well as a variety of folk music. Then follow six units on Western art music, from the Baroque era to the present.

The course emphasizes music history and appreciation. "Every student should have some exposure" to great works of music, says Rebecca Silverstein, who teaches the course at Woodlawn High School. By studying pieces such as Handel's *Messiah* and Stravinsky's *Rite of Spring,* students learn about tone color, melody, harmony, rhythm, and polyrhythm. They also learn about the cultural contexts in which the works were created.

To keep students motivated, the course uses participatory activities. "We try to make it as active a course as possible," says James Wharton, who teaches Music Perspectives at Catonsville High School. For example, students act out the first scene of Mozart's *Don Giovanni* in a transplant, updated versions before listening to the same scene in the opera.

The course is "going over very well," says Silverstein. While about half of her students, she estimates, are resistant to the musical selections at first hearing, end-of-course comments indicate that many of these students broaden their tastes.

Contact: Rebecca Silverstein or James Wharton, Baltimore County Public Schools, 6901 N. Charles St., Towson, MD 21204.

Computers and Rock

Students in Music Lab, offered at Shoreham-Wading River High School in Shoreham, N.Y., use computer music systems to create compositions in rock and top-40 music styles. About 12 percent of the school's students take the course.

Students who are interested only in contemporary music get "locked out" of traditional music courses, says Tony Messina, who teaches at Music Lab. "I pick up the rockers."

In a dramatic departure from the "conservatory model" of teaching music, Messina's students work with computers, synthesizers, sequencers, and drum machines. They also learn to compose using this equipment—without first learning traditional music theory and

composition techniques.

Messina requires his students to keep music journals, in which they write music and describe their reactions to music they hear. He tries to help his students become "more selective" in their musical tastes and stresses tolerance of others' preferences.

Some Music lab students mar parlay their new knowledge of audio-technology into jobs in radio, television, or film. "I'm pushing [my students] to make serious job and career choices," Messina emphasizes.

While some parents only tolerate his efforts, Messina says, other parents are supportive. The students in Music Lab, he adds, love the course. In fact, many more students wish to take the course than can be accommodated.

Contact: Tony Messina, Shoreham-Wading River High School, P.O. Box 337, Shoreham, NY 11786.

Basic Music Skills

Music in Our Lives "gives students an avocation" by teaching them to play guitar, keyboard, or recorder, says Ann Trombley, who teaches the course at Monticello High School in Monticello, N.Y. Approximately half the school's students take the course.

Music in Our Lives emphasizes playing and composing music, although Trombley gives basic information about the historical and social dimensions of pieces she introduces to the class. The course includes listening, performing, composing, and evaluation activities to give students a wide range of experiences.

Trombley's students may not become proficient enough on their instruments to perform publicly, but they do develop basic music skills they can build on throughout their lives. "I put the emphasis on process," Trombley says.

Besides learning to play, students compose an original blues piece over the course of the year, so they have a "finished product" when the course ends. They also do special projects on topics of their choice and keep journals of their progress.

"Students are very positive" about the course, Trombley says. "They take pride in playing an instrument, and they like to hear their music performed." Many students wish to continue their musical studies, she adds. "They ask me if there's a second class they can take."

Contact: Ann Trombley, Monticello High School, Port Jervis Rd., Monticello, NY 12701.

A Cultural Blend

At Leon High School in Tallahassee, Fla., students who take Selected Musics of the Western Hemisphere study the musics and cultures of the United States, the Caribbean, and South America, and the role of African influences on them. "I'm trying to make music education relevant to all cultural segments of the school population," says Nancy Marsters, who teaches the course.

Through lectures, listening, and hands-on activities, Marsters' students learn how the fusion of three major cultures—African, Native American, and European—has given birth to the varied musical styles of the Americas. "All of it is a mix," she emphasizes.

In the course, students learn to recognize different instruments and styles,

and to "listen with their brains," says Marsters. Students also learn about the peoples who made the music. "There is now way to understand the music without understanding the culture and the times" that produced it, Marsters explains. At the end of the course, students do research on music they like and then make presentations to the class.

Selected Musics of the Western Hemisphere capitalizes on the liking most students have for the blues and reggae, but also expands their experiences and tastes. For example, many students develop "a great love of the music of the Indian peoples," says Marsters.

Contact: Nancy Marsters, Leon High School, 550 E. Tennessee St., Tallahassee, FL 32308.

Source: *Promising Practices: High School General Music*, Music Educators National Conference, 1902 Association Dr., Reston, VA 22091; $14.00 prepaid ($11.20 for MENC members). ■

—Scott Willis

[sidebar]

What Are the Goals?

The Music Educators National Conference recommends that, as the result of a K–12 music education program, every student should:

- be able to make music, alone and with others;
- be able to improvise and create music;
- be able to use the vocabulary and notation of music;
- be able to respond to music aesthetically, intellectually, and emotionally;
- be acquainted with a wide variety of music, including diverse musical styles and genres;
- understand the role music has played and continues to play in the lives of human beings;
- be able to make aesthetic judgments based on critical listening and analysis;
- develop a commitment to music;
- support the musical life of the community and encourage others to do so; and
- be able to continue musical learning independently.

Source: *The School Music Program: Descriptions and Standards,* Music Educators National Conference, 1902 Association Dr., Reston, VA 22091; $10.50 prepaid ($8.40 for MENC members). ■

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Push for Greater Clarity Draws Fire

In making a case for a broader curricular role for music education, proponents need to do a better job of specifying objectives, learner outcomes, and assessment techniques and results, numerous educators agree. Still, others see dangers in shaping music after other disciplines, saying that aesthetic outcomes of music programs are difficult to measure.

The question of how structured and measurable a music program should be has been raised anew by a move to shift the arts away from a singular focus on production (or, in the case of music, performance). The Getty Center for the

Arts in Education, through its support of discipline-based arts education (DBAE), and others argue that such a move will help build enough support for the arts to increase the number of students served by balanced, general programs.

More than ever, music programs need to articulate not just what activities were completed, but what learner outcomes were reached, notes Donald Corbett of Wichita State University. "Once we define our objectives in terms of what musically educated students should know and be able to do, we will receive the recognition and status we deserve from the education community. . . . We must start by insisting that music be taught in the same rigorous, sequential, and comprehensive way that other subjects are taught."

Student evaluation also needs to be overhauled, some experts suggest. Charles Hoffer, president of the Music Educators National Conference (MENC), says a 1987 survey conducted by the group found that only about half of music teachers are involved in student evaluations other than giving grades. And many in the field say grades are often based heavily on attendance. "The lack of adequate evaluation hinders the development of strong music programs," Hoffer asserts. "It is difficult for music teachers to ask for more time in the school day or more funds without having some clearly specified objectives and a means of assessing the achievement of those objectives."

Other caution that in the rush to state and measure outcomes, music educators must be careful not to sacrifice the field's strengths, such as its "hands-on" nature and its potential to motivate.

"Music is not like studying science or history," Mary Palmer, a music education professor at the University of Central Florida, says, in what has become a recurring criticism of DBAE. "We certainly don't want to take away the appeal of the subject matter" by downplaying performance. "When kids study band, they're doing it to play the instrument," adds Paul Lehman of the University of Michigan.

Robert Cutietta of Kent State University admits that music educators are "a little guilty" in not developing better means to measure student progress. But he worries that more assessment might lead to a greater emphasis on skills easily tested; note reading, for example, rather than skill in improvisation. "Music making is the real joy of music. That can't be measured by paper and pencil."

Many think that greater clarity about music education's goals and standards of performance is essential, however, for making the field a basic subject. "Until music is approached as a discipline of knowledge, I don't think that will begin to happen," says Leon Burton of the University of Hawaii. ■

—John O'Neil

[sidebar]

Role of Contemporary Music Questioned

English has its skirmishes between proponents of the "classics" and those pushing "motivational" literature. Social studies educators have collided over the relative merits of historical study and current topics.

In music, some experts say, a similar battle is being waged over the extent to which performance groups and

general music classes should study and perform jazz, blues, rock, and other contemporary genres. The popularity of such styles has led to an expansion of jazz ensembles, swing bands, and specialized vocal groups; and general music courses frequently stress contemporary music in an effort to lure students into the electives.

"There is good music is all genres," asserts Hunter Marsh, chair of the Society for General Music of the Music Educators National Conference (MENC). The Beatles, for example, were snubbed by academicians during the pop group's reign in the 1960s—but musicologists are now beginning to discover "how sophisticated" their music is, March says. "We need to help students find what's good" about a particular piece within a genre and teach them to use that knowledge in expanding their tastes.

"I think the idea that kids should study classical compositions exclusively is almost nonexistent now," adds Paul Lehman of the University of Michigan. "Music teachers teach a wide array of music." Lehman admits, however, that while exploring contemporary styles is a valid way to "get kids interested in music, . . . you can quickly run out" of serious lessons from it.

Several educators who asked for anonymity are even more skeptical. Some school performing groups, dressed in slinky outfits and crooning the hits, would seem more at home in a Las Vegas show than in a concert hall, one educator complained. Another said if motivating students with a contemporary song list was a goal, "I don't think 'Tie a Yellow Ribbon' or 'Feelings' is going to cut it."

"Our students do not need help in learning popular music," chimes Donald Corbett, a music professor at Wichita State University. "I do not mean that music in schools should only consist of masterpieces, but I urge that we go beyond immediately understandable musics, like folk songs, jazz, and show tunes, to experience the masterpieces of our culture as well." ■

—John O'Neil

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The Role of the Arts in Cognition and Curriculum

By Elliot W. Eisner

My thesis is straightforward but not widely accepted. It is that the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible. I shall argue further that the meanings secured through the arts require what might best be described as forms of artistic literacy, without which artistic meaning is impeded and the ability to use more conventional forms of expression is hampered.

To talk about the cognitive character of the arts or about the kind of meaning that they convey is not particularly common. The models of mind that have typified U.S. educational psychology (particularly that aspect of psychology concerned with learning and knowing) have made tidy separations between thinking and feeling, feeling and acting, and acting and thinking![1] The view of thinking that has been most common is rooted in the Platonic belief that mind and body are distinct, and, of the two, body is base while mind is lofty (see *The Republic* 1951).[2] Feeling is located in *soma*, idea in *psyche*. The literature distinguishes between cognition and affect, and we tend to regard as cognitive those activities of mind that mediate ideas through words and numbers. We consider words more abstract than images, icons less flexible than propositions. We regard words as high in that hierarchy of cognitive achievement we use to describe cognitive growth. Jean Piaget, for example, regarded formal operations, those mental operations that deal with logical relationships, as the apotheosis of cognitive achievement (Inhelder and Piaget 1958). For some cognitive psychologists, thinking is a kind of inner speech that allows one to reason (see Schaff 1973).[3] Since reason is a condition of rationality, and since reasoning is believed to require the logical treatment of words, operations of the mind that do not employ logic are placed on the margins of rationality.

In this view, the arts, if not considered irrational, are thought of as *a-rational*. As for meaning, it is most commonly regarded as an attribute of

propositions, the property of assertions for which scientific warrant can be secured. The arts are considered emotive forms that might provide satisfaction—but not understanding.

The consequences of the view of mind have, in my opinion, been disastrous for education. First, this view has created a dubious status hierarchy among subjects taught in schools. Mathematics is the queen of the hill; other subjects, especially those in which students "work with their hands," are assigned lower intellectual status. Simply recall the standard whipping boy at school activities, basket weaving. Basket weaving epitomizes low status and mindlessness. Let me state quickly that I reject mindless forms of basket weaving in school. But let me add just as quickly that I also reject mindless forms of algebra and that I find nothing inherently more intellectually complex in algebra than in basket weaving; it depends upon the nature of the algebra and the nature of baskets we choose to weave.

Besides making some subjects the targets of verbal abuse, the status hierarchy among subjects that emanates from such in indefensible conception of mind has practical day-to-day consequences in schools. Consider how time is allocated in school programs. Time is surely one of the most precious of school resources. As researchers of time on task have told us (Rosenshine 1976), the relationship between the amount of time allocated and learning is a significant one. Partly because of our view of intellect, however, some subjects—the fine arts, for example—receive very little attention in school programs. On the average, elementary school teachers devote about 4 percent of school time each week to instruction in the fine arts.[4] And this time is not prime time, such as the so-called cognitive subjects command. For the fine arts, Friday afternoons are very popular.

Space does not permit a lengthy recital of sins that have been committed by school in the name of cognitive development. Yet it is important to remember that the conception of giftedness used in many states excludes ability in the fine arts, that tax dollars support programs whose criteria discriminate against students whose gifts are in the fine arts, and that many colleges and universities do not consider high school grades in the fine arts when making admissions decisions.[5] We legitimate such practices by distinguishing between intelligence and talent, assigning the former to verbal and mathematical forms of reasoning and the latter to performance in activities we deem more concrete: playing a musical instrument, dancing, painting.

I could elaborate at length on each of these points. But I mention them simply to highlight the model of mind that has been so widely accepted and to provide a context for my remarks concerning the role of the arts in cognition and curriculum.

If you were to consult the *Dictionary of Psychology* (1934) regarding the meaning of *cognition,* you would find that cognition is "the process through which the organism becomes aware of the environment." Thus, cognition is a process that makes awareness possible. It is, in this sense, a matter of becoming conscious, of noticing, of recognizing, of perceiving. It is a matter of distinguishing

one thing from another: a figure from its ground, the various subtleties and nuances that, when perceived, become a part of one's consciousness.

In this process, the functions of the senses are crucial. They bring to awareness the qualitative world we inhabit. To become aware of the world, two conditions must be satisfied. First, the qualities must be available for experiencing by a sentinent human being. Second, the individual must be able to "read" their presence. When both of these conditions are met, the human being is capable of forming concepts of the world. These concepts take shape in the information that the senses have provided.

The process of forming concepts is one of construing *general* features from qualitative particulars. The perception of the qualitative world is always fragmented: We never see a particular immediately, in an instant. Time is always involved.[6] General configurations are formed—that is, differentiated from wholes to parts. Through time this process yields structured patterns that constitute a set. The patterns formed in this way are concepts. They are root forms of experience that we are able to recall and to manipulate imaginatively.

The importance of the senses in concept formation is that: (1) no concepts can be formed without sensory information,[7] (2) the degree to which the particular senses are differentiated has a large effect on the kind and subtlety of the concepts that are formed, and (3) without concepts formed as images (whether these images are visual, auditory, or in some other sensory form), image surrogates—words, for example—are meaningless.[8]

It is easy to see how such concrete concepts as dog or chair, red or blue, depend upon sensory information. But what about such abstract concepts as justice, category, nation, infinity? I would argue that these words are nothing more than meaningless noises or marks on paper unless their referents can be imagined. Unless we have a conception of justice, the word is empty. Unless we can imagine infinity, the term is nothing more than a few decibels of sound moving through space. I do not mean to imply that we conjure up an image every time we hear a word. Our automatic response mechanisms make this unnecessary. But when I say "the man was a feckless mountebank," the statement will have meaning only if you have referents for "feckless" and "mountebank." If you do not, then you turn to a friend or a dictionary for other words whose images allow you to create an analogy. It is through such analogies or through illustrative examples that so-called abstract concepts take on meaning. Concepts, in this view, are not linguistic at base; instead, they are sensory. The forms concepts take care as diverse as our sensory capacities and the abilities we have developed to use them.

The process of concept foundation is of particular importance in the development of scientific theory. In the social sciences, for example, theoreticians form concepts by construing social situations in ways that others have not noticed. Terms such as class, social structure, adaptation, role, status, and reinforcement are meaningful because they bracket aspects of the social world for us to experience (see Weitz 1956).[9] They call to our attention qualitites of the world that otherwise

would have gone unseen. But the reality is in the flesh and blood of experience, not simply in the words. Put another way, there is an icon—a stylized image of reality—underlying any term that is meaningful. The makers of such icons are people we regard as perceptive or insightful. Indeed, the Latin root of "intuition" is *intueri,* meaning to look upon, to see. In the beginning there was the image, not the word.

One important characteristic of concepts is that they can be not only recalled but, imaginatively manipulated. We can combine qualities we have encountered to form entities that never were, but that might become: hence unicorns, helixes, ideals of perfection toward which we strive, and new tunes to whistle. We can construct models of the world from which we can derive verbal or numerical propositions or from which we can create visual or auditory images. The point is that, while the sensory system provides us with information about the world in sensory form, our imaginative capacities—when coupled with an inclination toward play—allow us to examine and explore the possibilities of this information (see Sutton-Smith 1979).[10] Although our imaginative lives might be played out in solitary fantasy or daydreaming, imagination often provides the springboard for expression. How is experience expressed? What vehicles are used? What skills are employed? And what do the arts have to do with it? It is to that side of the cognitive coin that I now turn.

Thus far I have emphasized the cognitive function of the sensory systems, and I have pointed out that concepts formed from sensory information can be recalled and manipulated through imagination. But thus far, this manipulation of concepts has been private, something occurring within the personal experience of individuals. The other side of the coin deals with the problem of externalization. In some way, an individual must acquire and employ a form that can represent to self and to others what has been conceptualized. This task requires what I call a *form of representation.* (This concept is elaborated in greater detail in my forthcoming book *Cognition and Curriculum, A Basis for Deciding What to Teach).*[11] The problem of representing conceptions is a problem of finding or inventing equivalents for those conceptions. In this task, the form or forms to be employed must themselves appeal to one or more of the senses. A visual concept, for example, might be externalized in a form that is visual, or the form might instead be auditory, verbal, or both. Thus, for example, we could represent an imaginary stream of rolling and flowing blue amoebic shapes either visually or through sound. The stream might be described through words, or it might be represented through movement—perhaps dance. Regardless of the form we select, it must be one that the sensory systems can pick up. Put another way, the form must be empirical.

The kind of information that we are able to convey about what we have conceptualized is both constrained and made possible by the forms of representation that we have access to and are able to use. Some of the things an individual knows are better represented by some forms than others. What one can convey

about a river that slowly winds its way to the sea will be significantly influenced by the form of representation one chooses to use. The same holds true for portrayals of classrooms, teaching, love affairs, and memorable cities one has visited.

Consider suspense. Almost all of us are able to invent a way of conveying suspense through music. From old cowboy movies and mystery dramas on radio and television, we already have a repertoire of models to draw upon. But think about how suspense would be represented through painting or sculpture. Here the problem becomes much more difficult. Why? Because suspense is a temporal experience, and painting and sculpture are largely spatial. It is more difficult to use the latter to represent the former than to use music, which itself is temporal.

Some forms of representation can illuminate some aspects of the world that others cannot. What a person can learn about the world through visual form is not likely to be provided through auditory form. What an individual knows take shape in the empirical world only through a vehicle or vehicles that make knowing public. The vehicles we use for this purpose are the forms of representation.

Although I have described the externalization of concepts as one-directional—that is, as moving from inside out—the process is actually reciprocal. For example, what a person knows how to do affects what he or she conceptualizes. If you walk around the world with black and white film in your camera, you look for contrasts of light and dark, for texture, for patterns of shadow against buildings and walls. As Ernst Gombrich put it, "Artists don't paint what they can see, they see what they can paint." The ability to use a form of representation skillfully guides our perception. The process flows, as it were, from representation to conception as well as from, conception to representation.

Dialectical relationships between conception and representation occur in other ways as well. For example, the externalization of a conception through a form of representation allows the editing process to occur. By stabilizing what is evanescent, the conception can be modified, abbreviated, sharpened, revised, or discarded altogether. Further, in the process of representation new concepts are formed. Indeed, the act of discovery through expression is so important that R.G. Collingwood (1958) describes its presence as the difference between art and craft. The craftsman knows how to do a job well, but produces nothing essentially new. The artist not only has the skills of the craftsman, but discovers new possibilities as work progresses. The *work* of art is to make expressive form become a source of surprise, a discovery, a form that embodies a conception not held at the outset.

The selection of a form of representation does not adequately resolve the question of how that form, once selected, becomes "equivalent" to the conception. I suggest that we secure equivalence by treating forms of representation in one of three ways. The first of these modes of treatment is *mimetic*, the second is *expressive*, and the third is *conventional*.

Mimetic modes of treatment are efforts to imitate the surface features of perceived or conceptualized forms, within

the constraints of some material. Early examples of mimesis are the running animals found on the walls of the Lascaux Caves. According to Gombrich (1969), the history of art is replete with efforts to create illusions that imitate the visual features of the environment as it was or as it was imagined. But mimesis as a way of treating a form of representation is not limited to what is visual. Mimesis occurs in auditory forms of representation, such as music and voice, and in movement through dance. Mimesis is possible in any of the forms used to provide information that the senses can pick up.

As I have already said, the creation of an equivalent for a conception is always both constrained and made possible by the medium a person employs. Different media appeal to different sensory systems. Thus, when a person transforms visual conceptions into sound or movement, he or she must find what Rudolf Arnheim (1954) calls the "structural equivalent" of the conception within the medium he or she elects to use. Such transformation requires the invention of analogies.

In language, analogic functions are performed by metaphor. When we move from the auditory to the visual, however, we must create a structural equivalent between the auditory and the visual. For example, the sounds "ooo loo loo" and "eee pee pee" are represented best by two very different kinds of graphic lines—one waving, the other pointed or jagged. Humans have the capacity to perceive and grasp these structural equivalences even when they take shape in different forms of representation—one visual, the other auditory. Thus, mimesis, the business of imitating the surface features of a conceptualization within the limits of some medium, is one way to secure equivalence between a conception and its forms of representation.

The second way to do this is by treating the forms expressively. By expressively, I mean that what is conveyed is what the object, event, or conception expresses—not what it looks like. Thus, "sorrow" can be represented mimetically, but it can also be represented expressively. In the arts, this expressive mode of treatment is of particular interest: the tense nervousness of Velasquez's Pope Innocent X, the celebration of color in a Sam Francis, the asceticism of a late Barnett Newman, the ethereal quality of Helen Frankenthaler's work, the symbolic undertones of an Edward Hopper, the crisp architecture of Bach's fugues, the romantic expansiveness of Beethoven's Seventh Symphony, the lighthearted whimsy of the poetry of e.e. cummings. What these artists have created are expressive images. In general, mimesis is a minor element in their works, use only to complement the dominant intent. Pablo Picasso succinctly stated the importance of the expressive mode of treatment in art when he said; "A painter takes the sun and makes it into a yellow spot, an artist takes a yellow spot and makes it into the sun."

By contrast, the conventional mode of treatment uses an arbitrary sign, on whose meaning society has agreed, to convey that meaning. Thus words and numbers are meaningful, not because they look like their referents, but because we have agreed that they shall stand for them. The use of convention is, of course, not limited to words and numbers. Swastikas,

crosses, six-pointed starts, the iconography of cultures past and present are all examples of visual conventions. Conventions in music take such forms as anthems, wedding marches, and graduation processionals.

In much of art the three modes of treatment are combined. Erwin Panofsky (1955) made his major contribution to the history of art—to the study of iconography—by describing these relationships. The works of Jasper Johns, Marc Chagall, Joseph Cornell, Jack Levin, Robert Rauschenberg, and Andy Warhol demonstrate the ingenious ways in which visual artists have exploited all three modes of treatment in their effort to convey meaning.

I hope that I have made my point clear: Any form of representation one chooses to use—visual, auditory, or discursive—must also be treated in some way. Some forms tend to call forth one particular mode of treatment. The treatment of mathematics, for example, is essentially conventional, even though we may recognize its aesthetic qualities. The visual arts, by contrast, tend to emphasize the mimetic and the expressive. Language tends to be treated conventionally and expressively (save for occasional instances of onomatopoeia, which are obviously mimetic). The forms we choose provide potential options. The options we choose give us opportunities to convey what we know and what we are likely to experience.

Just as any form of representation we elect to use must be treated in a particular way, the elements within that form must also be related to each other. This relationship constitutes a syntax, an arrangement of parts used to construct a whole. Some forms of representation, such as mathematics and propositional discourse, are governed rather rigorously by publicly codified rules, through which the operations applied to such forms are to be performed. To be able to add, one must be able to apply correctly a set of prescribed operations to a set of numerical elements. To be able to punctuate, one must follow certain publicly articulated rules so that the marks placed within a sentence or paragraph are correct. Similarly, in spelling, rules govern the arrangements of elements (letters) that constitute words. There are only two ways to spell most words in English: correctly or incorrectly. Forms of representation that are treated through convention tend to emphasize the rule-governed end of the syntactical continuum. When forms are treated in this way, the scoring of performance can be handled by machines, because the need for judgment is small.

Forms of representation that are treated expressively have no comparable rules. There are, of course, rules of a sort to guide one in making a painting of a particular style or designing a building of a particular architectural period. But the quality of performance in such forms is not determined by measuring the extent to which the rules are followed (as is done for spelling and arithmetic). Instead, quality is judged by other criteria—in some cases, criteria that don't even exist prior to the creation of the work. Synthatical forms that are open rather than closed, that allow for the idiosyncratic creation of relationships without being regarded as incorrect, are figurative in character. Thus, it is possible to array

forms of representation not only with respect to their modes of treatment, but in relation to the ends of the syntactical continuum toward which they lean. In general, the arts lean toward the figurative. That is why, given the same task, 30 students in music, poetry, or visual art will create 30 different solutions, all of which can be "right," while 30 students in arithmetic will—if the teacher has taught effectively—come up with identical solutions. That is also why the arts are regarded as subjective: One cannot apply a conventionally defined set of rules to determine whether the meanings that are conveyed are accurate. Idiosyncratic arrangements are encouraged when figurative syntaxes are employed.

The importance of this distinction between rule-governed and figurative syntactical emphases becomes apparent when we consider the kinds of cognitive processes that each type of syntax elicits. Learning of rules fosters acquiescence: One learns to *obey* a rule or to *follow* it. Figurative syntaxes, by contrast, encourage invention, personal choice, exploratory activity, and judgment. The use of forms whose syntax is figurative is an uncertain enterprise since there are no formally codified rules to guide judgments. The student, like the artist, is thrown on his or her own resources. How does one know when the painting is finished, the poem completed, the story ended? There is no predefined standard by which to check a solution. There is no correct answer given in the back of the book, no procedure for determine proof. The necessary cognitive operations are what were known, in earlier psychological jargon, as "higher mental processes." At the least, tasks that emphasize the figurative give people opportunities to form new structures, to make speculative decisions, and to act upon them. Such tasks also enable people to learn to judge —not by applying clear-cut standards, but by appealing to a form of rationality that focuses on the rightness of a form to a function.

It would be well at this point to recall the theme of this article, the role of the arts n cognition and curriculum. I began by describing a commonly held view: Cognition requires that ideas be linguistically mediated, whereas the arts are expressive and affective activities depending more upon talent than intelligence or cognition. I next analyzed the role of the senses in concept formation, arguing that all concepts are basically sensory in character and that concept formation requires the ability to perceive qualitative nuances in the qualitative world and to abstract their structural features for purposes of recall or imaginative manipulation. From there I moved to a discussion of the task of representation. An individual who wishes to externalize a concept must find some way of constructing an equivalent for it in the empirical world. To do this, people invent new forms of representation or borrow from those already available in the culture. Because these forms can be treated in different ways and because they appeal to different sensory systems, the kind of meanings each yields is unique. What we can convey in one form of representation has no literal equivalent in another. I have labeled the modes of treating these forms as mimetic, expressive, and conventional. Because

the elements within forms of representation can be ordered according to different rules, I have identified a syntactical continuum, highly rule-governed at one end and figurative at the other. The rule-governed end of the continuum prescribes the rules of operations that must, by convention, be followed in ordering these elements. The figurative end allows maximum degrees of latitude for idiosyncratic arrangement. The former is more of a code; the latter, more of a metaphor.

But what is the significance of such analysis for education? What bearing does it have on what we do in school? What might it mean for what we teach? There are four implications, I believe, for the conduct of education and for education theory.

First, the view that I have advanced makes it impossible to regard as cognitive any mental activity that is not itself rooted in sensory forms of life. This expands our conceptions of intelligence and literacy. Any conception of intelligence that omits the ordering of qualities through direct experience is neglecting a central feature of intellectual functioning. But no intelligence test that is published today includes such tasks. The models of mind that underlie current tests assign only marginal intellectual status to what is an intellectual activity. One no more plays the violin with one's fingers than one counts with his toes. In each case, mind must operate, and the kind and number of opportunities a person is given to learn will significantly affect the degree the which his or her ability develops. The concepts of talent and lack of talent have been used too long to cover up weak or nonexistent programs in the arts. To be sure, individual aptitudes in the arts vary, but such differences also exist in other content area. So-called lack of talent is too often nothing more than an excuse for absent opportunity. It also serves as a self-fulfilling prophecy.

Second, the view that I have advanced recognizes that the realm of meaning has many mansions. Science, for example, despite its enormous usefulness, can never have a monopoly on meaning because the form of representation it employs is only one among the several that are available. It is not possible to represent or to know everything in one form. The way Willy Loman conveys his inability to cope with a sinking career can only be represented through the expressive treatment of form that Arthur Miller employed in *Death of a Salesman*. The quality of space in the paintings of Giorgio de Chirico or Hans Hofmann depends on the artists' arrangements of visual images; it cannot be rendered through number. When Dylan Thomas (1953) wrote, "Do not go gentle into that good night,/Old age should burn and rave at close of day;/Rage, rage against the dying of the light," he conveyed a message about being in the anteroom of death that cannot be translated fully, even in propositional prose.

What this means for education is that—insofar as we in schools, colleges, and universities are interested in providing the conditions that enable students to secure deep and diverse forms of meaning in their lives—we cannot in good conscience omit the fine arts. Insofar as we seek to develop the skills for securing such meanings, we must develop multiple forms of literacy. Such meanings do not

accrue to the unprepared mind. The task of the schools is to provide the conditions that foster the development of such literacy. At present, for the vast majority of students, the schools fail in this task.

Third, educational equity is one consequence for students of the change in education policy that my arguments suggest. As I have already pointed out, the benefits derived from excellence in differing forms of representation are not equal. Students who perform at outstanding levels in the fine arts do not have these grades taken into account when they apply for admission to colleges and universities. The beneficiaries of the funds allocated to education for the gifted often do not include students whose gifts are in the fine arts.[12] The amount of school time devoted to cultivating abilities in the arts is extremely limited; hence, students with abilities and interests in the arts are denied the opportunities that students in science, mathematics, or English receive.

Such policies and practices amount to a form of educational inequity. This inequity would cease if the arguments I have presented were used as grounds for decisions about the allocation of school time, about the criteria used to identify gifted students, and about the aptitudes suitable for college and university study. It is an anomaly of the first order that a university should confer credit in the fine arts for courses taken on its own campus and deny credits to students who have taken such courses in high schools. At present, that's the way it is.

Finally, the view I have presented implies that the cultivation of literacy in, for example, visual and auditory forms of representation can significantly improve a student's ability to use propositional forms of representation. The ability to create or understand sociology, psychology, or economics depends on the ability to perceive qualitative nuances in the social world, the ability to conceptualize patterns from which to share what has been experienced, and the ability to write about them in a form that is compelling. Without such perceptivity, the content of writing will be shallow. Without the ability to manipulate conceptions of the world imaginatively, the work is likely to be uninspired. Without an ear for the melody, cadence, and tempo of language, the tale is likely to be unconvincing. Education in the arts cultivates sensitive perception, develops insight, fosters imagination, and places a premium on well-crafted form.

These skills and dispositions are of central importance in both writing and reading. Without them, children are unlikely to write—not because they cannot spell, but because they have nothing to say. The writer starts with vision and ends with words. The reader begins with these words, but ends with vision. The reader uses the writer's words in order to see.

The interaction of the senses enriches meaning. The arts are not mere diversions from the important business of education; they are essential resources. ■

NOTES

1. These distinctions are reified most clearly in the customary separation between the cognitive and the affective domains, which are typically discussed as if they were independent entities or processes.

2. See especially *The Republic* (1951). Translated by F. M. Cornford. New York: Oxford University Press.

3. See for example, Schaff, A. (1973). *Language and Cognition*. New York: McGraw-Hill.

4. If an elementary teacher provides one hour of instruction in art and one hour of instruction in music each week, the percentage of instructional time devoted to both is about 7 percent. Many teachers provide less time than this.

5. The University of California, like many other state universities, provides no credit for grades received in the fine arts when computing grade-point averages for students seeking admission.

6. The acquisition of visual information over time is a function of micromovements of the eye and brain called saccades.

7. Insofar as something is conceivable, it must, be definition, be a part of human experience. Experience without sensory content is an impossibility.

8. The view argues that the reception and organization of sensory material require the use of intelligence. Intelligence is not something that one applies after experiencing the empirical world. Rather, it is a central factor in the process of experience.

9. See Weitz, M. (September 1956). "The Role of Theory in Aesthetics." *Journal of Aesthetics and Art Criticism.*

10. In a sense, play is the ability to suspend rules in order to explore new arrangements. See Sutton-Smith, B., ed. (1979). *Play and Learning*. New York: Halsted Press.

11. This concept is elaborated in greater detail in Eisner, E.W. (1985). *Cognition and Curriculum, A Basis for Deciding What to Teach*. New York: Longman, Inc.

12. Until a few years ago, the Mentally Gifted Minor Program (MGM) in California - now Gifted and Talented Education (GTE) - did not include students who were gifted in the fine arts.

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Chapter 1, pp. 1-22

What Students Should Learn in the Arts

By Paul R. Lehman

What should students learn in the arts? We can much more easily answer this question today than in 1988, when I raised it in the ASCD yearbook (Lehman 1988). During 1992–94, as a result of initiatives by the Consortium of National Arts Education Associations (CNAEA 1994), educators developed a set of national, voluntary standards for arts education. The appearance of the standards has focused attention on many issues surrounding arts education, including not only what should be taught but also why, how, and to whom.

Despite the passing years and differing contexts, the most fundamental assumptions that applied in 1988 still guide us today:

1. The arts are an essential part of the curriculum and should be an important component in the educational program of every young American. Every writer and thinker who has made a major contribution to Western educational thought since Plato has emphasized the importance of the arts in education. Today virtually all professional leaders in education and a broad segment of the public share the view that the arts belong among the basics of the curriculum. This widespread support at the leadership level, however, has not always been translated into support at the grassroots level when it is needed.

2. The arts require study. Disciplines in the arts cannot be learned through random or casual experiences any more than math or biology can. The arts require regular, systematic programs of sequential instruction leading to clearly specified outcomes. There is, indeed, content in the arts beyond superficial liking, warm feelings, and a vague belief in their inherent goodness. That content consists of skills and knowledge. The arts are enjoyable, but they are by no means merely fun and games.

3. Arts programs should be directed to all students, not only to the talented. Many professionals in the arts got their start in the schools, but that is not why the arts belong in the schools. The arts belong in the schools because they enhance the quality of life. Their

importance in every society makes them legitimate subjects of study. They bring joy, enrichment, and fulfillment to every human being. They are a fundamental part of the cultural heritage of every American. They are the essence of civilization. They cannot be solely the property of an elite; everyone must have access to the arts.

4. The arts are not a single discipline, and arts education is not a single entity. Arts education is simply a convenient term for referring, collectively, to education in the disciplines of music, visual arts, theater, and dance. Although these disciplines have much in common, they are different in their media, their traditions, their means of expression, the ways they are learned, and their methods for assessment. It is important to recognize their connections and commonalities, but any instructional program based on the view that the arts are a single discipline is unlikely to be effective.

Background

Writers often refer to the problems facing the arts in the schools as though the same problems affect all the arts in the same ways. Each of the four disciplines has a different history in the schools, and the disciplines differ vastly in their current status. At another level of generalization, the problems facing theater and dance in the schools are dramatically different from the problems facing music and the visual arts. Music and the visual arts are widely accepted as part of the curriculum, and almost every school district in the United States employs teachers of music and art. Although music and visual arts programs have suffered cutbacks in some schools in recent years, and fewer children may be experiencing balanced, quality programs than were available a generation ago, in other schools they are flourishing. A vast structure is still in place for teaching music and visual arts. This structure does not yet exist for theater and dance for several reasons:

- Widespread and well-entrenched programs and procedures are in place for training music and visual arts teachers for the schools, but far fewer programs exist for training theater and dance teachers.
- Forty-nine states certify music teachers, and 42 certify visual arts teachers. Only 23 states certify theater teachers, and only 16 certify dance teachers (National Endowment for the Arts 1988, pp. 106–107).
- Many states have developed frameworks, and local school districts have curriculum guides for music and art; but far fewer such guides exist for theater and dance.
- Most important, music and visual arts education have abundant model programs in every state, traditions of excellence in instruction in many fields of specialization, and clear expectations from the community. These conditions are much more rare in theater and dance.

Although music and the visual arts may be confronted with serious problems in today's schools, theater and dance face even greater challenges. Many people consider theater as an adjunct of either the speech or English literature programs. Dance, where it exists at all, is often a division of physical education. Neither of these perceptions reflects an understanding of the aesthetic nature or the educational potential of the two

disciplines. Recognizing the distinctions among the various arts disciplines is essential to any serious effort to improve the standing of the arts in the schools.

Who Determines What Is Taught?

How do we decide what is to be taught in the schools? The answer to that question may be unclear in many disciplines, but is especially confusing in the arts. Two of the most common influences are almost totally missing: textbooks, and standardized tests. Textbooks are widely used in music through grade 8, but are almost nonexistent elsewhere in the arts. A few standardized tests are available in music and the visual arts, but they are much less widely used than in the other basic disciplines. Music and art test results are not featured prominently in local newspapers. Virtually no such tests exist in theater or dance. In the absence of textbooks and standardized tests, tradition exerts a particularly powerful influence.

Colleges and universities, through their teacher education programs, play a major role in determining the K–12 arts curriculum. Whatever consensus exists regarding the curriculum in the arts likely results from preservice and inservice instruction. On the other hand, whether these programs are shaping the curriculum or reacting to it is sometimes unclear.

Professional associations in the arts—at both state and national levels—also play an important role in determining what is taught. Their role is probably more critical in the arts than in other fields, and their influence extends well beyond their members. These groups provide forums for discussions of issues that continually reshape the curriculum. And they produce publications that lay the groundwork for curriculum construction and provide implicit background for many key decisions.

The public, too, plays an important role in content decisions in the arts. Public expectations have historically been more important in determining the place of the arts in schools than that of, for instance, English or history. The other disciplines tend to be far less dependent than the arts on short-term, superficial yet critical public support. Will the local high school have a marching band, and will the band perform in the community Thanksgiving parade? Will the elementary art classes take part in the exhibit at the spring art fair sponsored by the local public library? Such decisions are heavily influenced by considerations of public support. The role of public support has become even more obvious and more critical in districts using site-based management.

Most states include music and the visual arts among the subjects to be taught in elementary schools, though the language of the requirement is typically vague. No state, apparently, checks regularly to see that the requirement is met. The regional accrediting associations pay lip service to music and the visual arts in their self-study materials, but I know of no school that has lost its accreditation because of weaknesses in its arts programs.

Arts programs are disproportionately dependent on the cooperation and support of school administrators who control scheduling, funding, and facilities. A sympathetic principal is every arts teacher's greatest asset. Ultimately,

however, arts teachers have traditionally been more or less free to teach whatever and however they see fit. Thus what has been taught in the arts had depended more than anything else on the whims and idiosyncrasies of individual teachers. No wonder that arts educators have no clearly defined common core of skills and knowledge of the kind taken for granted in other disciplines.

Because we lack agreement on desired outcomes, evaluating the effectiveness of particular curriculum approaches is especially difficult. Most such research consists of doctoral dissertations, and the composite results suggest that each approach tends to be successful in producing the particular outcomes it espouses.

Almost without exception, arts programs are urgently in need of greater structure and clearer sequence. They require more explicit statements of expectations at every grade level so that administrators and the public will know what outcomes to expect and will have some guidelines against which to measure progress. By providing the basis for such explicit statements of expectations, the national standards represent a uniquely important contribution to arts education.

National Standards for Arts Education

The world of arts education changed abruptly on March 11, 1994. On that date, Secretary of Education Richard Riley accepted from the Consortium of National Arts Education Associations (CNAEA) the national, voluntary standards for arts education. The Consortium, which coordinated the development of the standards, is composed of the American Alliance for Theater and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association.

Funding for the development of the arts standards was provided by the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. A National Committee for Standards in the Arts oversaw the development of the standards. Committee members included artists and representatives from professional associations, educational institutions, philanthropic organizations, government, business, and the public.

The charge to the Consortium from its funding agencies was to develop a consensus among many constituencies in society with an interest in arts education concerning what every young person should know and be able to do in dance, music, theater, and the visual arts at the end of grades 4, 8, and 12. The Consortium took its task seriously. It sought opinions from every source. It held public hearings across the United States. It sent drafts to everyone who might be interested. It did its best to reconcile the staggering diversity of opinions and suggestions it received. Because of the nature of the consensus-building process, the standards are not the work of any one group; they are the U.S. standards.

What should students know and be able to do by the time they have completed secondary school?

• They should be able to communicate at a basic level in the four arts disciplines—dance, music, theater, and the visual arts. This includes knowledge

and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

•They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

•They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

• They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

• They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history, and culture and analysis in any arts-related project (CNAEA 1994, pp. 18-19).

Two types of standards are provided—content standards and achievement standards. "Content standards" specify what students should know and be able to do. They identify the strands of content that are important throughout the discipline. For each content standard, typically from three to eight "achievement standards" describe the specific skills and knowledge and, when possible, the level of achievement that students are expected to attain by the end of grades 4, 8, and 12. The content standards are the same for each grade level in dance, music, and the visual arts, but different in theater. The achievement standards are different for each grade level in all four disciplines.

Because the arts are elective in most high schools, two levels of achievement standards—proficient and advanced—are provided for grades 9–12. The proficient level is intended for students who have completed courses of study involving relevant skills and knowledge in that discipline for one to two years beyond grade 8. The advanced level is intended for students who have completed courses of study involving relevant skills and knowledge in that discipline for three to four years beyond grade 8. Every student is expected to achieve at the proficient level in at least one arts discipline by the time he or she graduates from high school.

The arts standards publication (CNAEA 1994, pp. 85-127) provides an outline of the achievement standards in each discipline. The standards are arranged in four columns corresponding to the four levels, K–4, 5–8, 9–12, proficient, and 9–12 advanced. Insofar as possible, similar skills and knowledge are aligned horizontally, left to right, to illustrate sequential expectations for student learning from level to level. These outlines represent the most concise and straightforward statements of what students should know and be able to do in the arts.

The differences in the achievement standards from grade 4, to grade 8, to grade 12 reflect the fact that, while the subject matter may remain constant at all levels, increasingly mature students are

able to deal with more complex stimuli; and their responses should reflect greater insights and sophistication. In dance, for example, some achievement standards are as follows:

- Students in grade 4 are expected to demonstrate nonlocomotor/axial movements, such as bend, twist, stretch, and swing.
- By grade 8, students' movement skills have developed so that they can demonstrate alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, and fall and recovery.
- By grade 12, students' locomotor and nonlocomotor/axial movements reflect still more highly developed skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination.

The same basic movements are dealt with at all three levels, but great refinements are possible in the upper grades.

The standards describe only one level of proficiency for grades 4 and 8 and only two levels for grade 12. The National Assessment of Educational Progress (NAEP), which will include the arts in 1997, describes three levels—basic, proficient, and advanced, at all three grade levels (NAEP 1994, pp. 53–72). Similarly, the assessment standards for the arts currently under development by CNAEA are expected to identify three levels of proficiency for each achievement standard. The *proficient* level is the level sought for every student. The *basic* level reflects distinct progress toward the proficient level, but without having yet reached that level. The *advanced* level is significantly above the proficient level and normally requires either unusual talent or time for learning beyond that available to the average student.

The descriptors offered by NAEP help to clarify the relationships between the three levels of proficiency. The levels should show a clear, logical, and stepwise hierarchy from basic to proficient to advanced *within each grade level* for each achievement standard. A similar sequence should be evident when similar skills and knowledge are found *across the grades.*

The CNAEA (1994) standards specify that beyond grade 8, every student should elect work in at least one of the arts. Because of the elective nature of high school arts courses, many 12th graders may show the same levels of achievement in a particular art (if they have not elected to pursue this discipline) as those attained by 8th graders. The standards provide no guidelines regarding the relationship between these levels. For example, there is no indication of how or whether the basic level at grade 8 should relate to either the proficient level or the advanced level at grade 4 for a similar skill.

The standards describe the cumulative skills and knowledge expected of students for exiting grades 4, 8, and 12. What should students be doing in grades K–3, 5–7, and 9–11? They should be engaging in developmentally appropriate learning experiences to prepare them to achieve the standards at the three exit points.

The CNAEA standards are intended to apply to all students, not just to those "talented" in the arts. All students deserve access to the arts in education regardless of their background, their

talents, or their disabilities. Experience has demonstrated to arts educators that all students can learn the arts if their schools provide qualified teachers and adequate time for learning.

Standards for Dance

The content standards in dance grades K–4, 5–8, and 9–12 are as follows:

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

Standards for Music

The content standards in music for grades K–4, 5–8, and 9–12 are as follows:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

Standards for Visual Arts

The content standards in visual arts for grades K–4, 5–8, and 9–12 are as follows:

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

Standards for Theater

The content standards in theater for grades K–4 are as follows:

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
2. Acting by assuming roles and

interacting in improvisations

3. Designing by visualizing and arranging environments for classroom dramatizations

4. Directing by planning classroom dramatizations

5. Researching by finding information to support classroom dramatizations

6. Comparing and connecting art forms by describing theater, dramatic media (such as film, television, and electronic media), and other art forms

7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theater, film, television, and electronic media productions

8. Understanding context by recognizing the role of theater, film, television, and electronic media in daily life

The content standards in theater for grades 5–8 are as follows:

1. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history

2. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes

3. Designing by developing environments for improvised and scripted scenes

4. Directing by organizing rehearsals for improvised and scripted scenes

5. Researching by using cultural and historical information to support improvised and scripted scenes

6. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theater, dramatic media (such as film, television, and electronic media), and other art forms

7. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theater, film, television, and electronic media productions

8. Understanding context by analyzing the role of theater, film, television, and electronic media in the community and in other cultures

The content standards in theater for grades 9–12 are as follows:

1. Script writing through improvisation, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

2. Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

3. Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

4. Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions

5. Researching by evaluating and synthesizing cultural and historical information to support artistic choices

6. Comparing and integrating art forms by analyzing traditional theater, dance, music, virtual arts, and new art forms

7. Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions

8. Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

Reaction to the Standards

In the ceaseless struggle for attention in the press, the spotlight has focused only too briefly on the national standards for arts education. Generally, however, both educators and the public have reacted positively to the standards. Many people strongly support the implementation of the arts standards—including leaders of the education reform movement and prominent organizations in both education and the arts. (See, for example, the series of brochures, *Implementing the Arts Education Standards,* published jointly by the Music Educators National Conference and the American Association of School Administrators, the National Association of Elementary School Principals, the National Association of Secondary School Principals, the National School Boards Association, the Council of Chief State School Officers, the National Association of State Boards of Education, the National PTA, the National Assembly of State Arts Agencies, and the National Assembly of Local Arts Agencies.)

A few editorial writers or columnists have argued that reforming education means spending more time on the basics (narrowly defined to exclude the arts) and less time on everything else, including the arts. This is the "When-Johnny-can't-read-who-cares-if-he-can't-draw" argument. But we don't have to choose between the arts and the other basics. That is a false dichotomy. Schools can have both, as demonstrated by many school districts every day. Education reform requires improving the quality of education in all basic disciplines across the board.

A few critics have claimed that the arts standards are unrealistically high. The task forces that developed the standards disagree. The hundreds of K–12 educators who contributed so generously to the development of the standards know very well what is realistic and what is not. Every one of the standards is being met today in schools across the United States, though probably no single school is meeting all of them for all students, even in a single discipline.

Perhaps the standards seem unrealistic because they lack specifics in certain details. Such examples and clarifications are forthcoming in supplementary publications now being prepared. For example, music standard 2a for grade 8 says "Students perform on at least one instrument . . ." At first glance, that may suggest playing a Beethoven violin sonata or a Mozart piano concerto. But it also means playing "Amazing Grace" on a recorder or playing an accompaniment to a folk song on a guitar. It's easy for an uniformed newspaper columnist to ridicule the idea of 8th graders composing music. The first models that come to mind may be a Brahms symphony or a Verdi opera, but the work can be an ABA[1] piece for classroom instruments. And there are 8th graders who do compose operas.

It's a familiar story. If students are not expected to achieve, they won't. If they are expected to, they will. The standards task forces set out deliberately to design high standards. Their charge was to create standards that are "world-class"—standards that represent not the status quo but a vision for the future.

Others have asked, "Where will the schools find the time to implement these standards?" One of the best answers is found in John Goodlad's (1984) landmark book, *A Place Called School.* Goodlad makes specific suggestions for time allocations in each of the various disciplines. At the elementary level, he recommends 3½ hours per week for the arts, and at the secondary level 15 percent of every student's program (Goodlad, pp. 134, 286–287). There is still ample time, according to Goodlad, for all other disciplines.

Another answer is provided in *Prisoners of Time,* the report of the National Education Commission on Time and Learning (1994). The Commission recognizes the arts among the core disciplines every student should study. It urges a distinction between the academic day and the school day. The academic day, it says, should consist of at least 5½ hours devoted to the core disciplines (National Education Commission on time and Learning, pp. 30, 32). The school day may include everything else the schools want to do in addition to the academic core, of course, but that will require additional time beyond the 5½ hours of the academic day. The Commission suggests that some of the activities schools want to offer will have to be sacrificed to maintain the academic day. How ironic. Only a few years ago, the arts often found themselves sacrificed by local school administrators to make room for the academic core. Now, according to the Commission, they are *in the academic core,* for which other activities must be sacrificed.

Still other critics have asked what the arts standards will cost, and who will pay for them. The answer varies. Some schools already offer excellent programs (at least in music and the visual arts). In these schools there may be little or no additional cost. At the other extreme, some schools offer weak programs. In these schools, there may be significant costs. But that is what education reform is all about. It's easy to say that we want good schools, but are we willing to pay the price? That's the test of whether we're serious about education reform.

Implementation of the arts standards may have to be incremental, especially in theater and dance. Perhaps we can't afford to do everything at once. But we can't afford to do nothing.

Issues

The CNAEA standards have not resolved all the controversies surrounding arts education, of course, but they have helped clarify many issues. Discussions during the consensus-building process have raised other issues to a higher level of visibility.

Interdisciplinary Connections

One major issue is the nature of interdisciplinary relationships among the arts disciplines and between the arts and disciplines outside the arts. Such relation-

ships are featured prominently in the standards in each of the arts disciplines. But the debate on standards revealed that many terms describing these relationships, such as *integration* and *correlation,* carry positive connotations for some participants and negative meanings for others. Because of these differences, the standards have avoided such language; they refer instead to *connections* and seek to use a more neutral and unencumbered vocabulary.

The standards clearly emphasize the importance of relationships and connections among disciplines. At the same time, students cannot understand interdisciplinary relationships until they understand something about the individual disciplines. Many people consider that a function of teaching—not a function of standards—is to help students construct interdisciplinary relationships. The same is true of integration within disciplines.

Cultural Diversity

Another important issue is cultural diversity. The cultural diversity of the United States provides a vast, readily accessible resource for arts education. No arts program can succeed if it fails to address this issue adequately. The standards have emphasized that the content of every arts program must use the art, techniques, and traditions that reflect cultural diversity—which, of course, may take different forms in different communities with different ethnic compositions. The CNAEA standards provide neither formulas nor quotas, but they clearly require that arts programs embrace the full range of our pluralistic culture and that no program that fails to recognize the need for cultural diversity is acceptable.

Technology

The issue of technology has been troublesome to many contributors to the standards. Any school or district with aspirations to be world class obviously must make generous use of technology. Some participants in the standards-development process sought to make this explicit, while others argued that any specifications regarding technology could immediately render the standards unattainable by large numbers of less affluent schools. Consequently, several of the standards clearly imply the use of technology; but by limiting themselves to what students should know and be able to do, the standards avoid specific references to delivery systems. They focus on results, but they leave to states, districts, and teachers how those results are to be achieved.

Relative Emphasis

Another issue involves the relative emphasis on various subject matters in the arts disciplines. In theater, for example, what percentage of the time should be devoted to acting, and what percentage to activities such as script writing, designing, and directing? Most people realize that some of the achievement standards require much more time to achieve than others. Determining the relative emphasis that we should place on the various skills and types of knowledge is not a matter of merely categorizing the various standards and counting the items in each category.

How should we determine relative emphasis? The question remains unresolved.

At the most basic level, some people think that arts education should emphasize the performance and creation of art. Practicing artists and many arts eductors tent to fall into this camp, which some refer to as the "arts approach." Other people believe that arts education should emphasize the analysis, criticism, and history of the arts. This is sometimes referred to as the "humanities approach." Many supporters of arts education who are not themselves artists tend to fall into this camp.

Of course, to say that the difference between the two approaches is the difference between *doing art* and *talking about it* is an exaggeration. This is an important distinction in arts education that is generally ignored, and it helps to explain the poor relationships between arts educators and many arts advocacy groups. Historically, the arts approach has been predominant. It has been supported by teachers not so much because of an ill-intentioned conspiracy but because it reflects what students and parents have sought in school arts programs. Recently, however, the humanities approach has gained strong supporters, led in the visual arts by the Getty Foundation for Arts Education. This view clearly deserves greater consideration. Balance between the two approaches is needed. Both are important. But to heal the rift between the two approaches, we need to better understand the basic philosophical differences the reflect.

Benefits of Art Education

Another unresolved issue concerns teaching the arts for their own sake versus teaching them for their "extra-artistic" benefits. This term refers to teaching the arts because the help students to be mentally disciplined, they aid students in learning other basic skills, and they contribute to students' self-concept and their social and emotional growth. Again, to oversimplify, arts teachers tend to teach the arts for their own sake, while other supporters of arts education often stress their extra-artistic benefits. Both emphases can be useful and can coexist without difficulty. We should avoid excessive emphasis on the extra-artistic benefits, however, because there are usually more efficient and less expensive means to achieve those goals than through the arts. Overemphasis on extra-artistic benefits can undermine the fundamental rationale for arts education.

Providers of Arts Instruction

One of the long-standing debates in arts education has focused on whether arts instruction should be provided by classroom teachers or by arts specialists. Nearly all professionals believe that arts instruction can best be provided by specialists, though classroom teachers can greatly assist by creating an atmosphere favorable to the arts and by carrying on instruction in the arts between visits by the specialists. Specialists can best teach the arts because the skills and knowledge they possess are essential in developing similar skills and knowledge in young people. Some classroom teachers have these

skills, of course, but many do not. The major contribution of the classroom teacher can be to make the arts a part of the students' daily lives.

Despite the importance of specialists, some states and communities will obviously not be able to provide them in the near future. Until specialists can be made available, every school district should consider the ability to teach the arts to be a necessary condition of employment for every classroom teacher. Ultimately, however, this is one of those questions rendered exquisitely moot by the standards' focus on results rather than means. If the standards are achieved, it makes no difference how.

Next Steps

One immediate task on the arts education agenda is to reconcile the national standards with state frameworks in the arts. This alignment should not be difficult. The state frameworks served as major source materials in the development of the standards. No fundamental conflicts or inconsistencies exist between the state frameworks and the arts standards. Certain differences in vocabulary, emphasis, and organization are evident—but no significant differences in substance exist. The skills and knowledge called for in the standards are essentially congruent with the skills and knowledge called for in the state frameworks.

Because of their function, the state frameworks in the arts are more specific and more detailed than the arts standards. The standards are simply statements of what every U.S. student should know and be able to do at the end of grades 4, 8, and 12. That's all they are. The standards are not a curriculum, though they provide a basis for one. They say nothing about *how* they are to be achieved; that is left to the states, local districts, and individual teachers. The standards specify a destination but not a road map for getting there. They're like *par* in golf; they don't specify what golf club to use or how to hold it—just what to do with it.

Another immediate task is to reconcile the standards with the priorities of local school districts. District curriculum guides that are consistent with state frameworks will also be consistent with the national standards. The standards provide ample flexibility to accommodate local preferences for methodology or repertoire. The major task now is to persuade every school district to implement the arts standards. The more strongly a district aspires to excellence, the easier that task should be.

Most important of all, the standards must be reconciled with the concerns of arts educators themselves. Before the standards can be embraced by states and districts, they must be embraced by teachers. That process is well under way, but not yet complete. The general reaction of arts educators to the standards has been extremely positive. Many teachers have welcomed the standards enthusiastically. They have said, in effect, "It's about time." They have recognized that in today's climate of education reform, when standards are being developed in all the other disciplines, we must have standards in the arts as well.

On the other hand, some teachers are uncomfortable with some of the goals described in the standards. Some teachers

lament the lack of explicit references to specific skills or knowledge they value. Others point to expectations they regard as unachievable within the constraints that exist in their districts. But the most serious difficulty is that the standards call for the teaching of skills and knowledge that some teachers have never before taught, and perhaps never mastered. Considerable emphasis on inservice professional development will be necessary in the arts. Indeed, if the standards movement is to achieve its potential, we must experience a new era of professional development in the various disciplines.

Opportunity-to-Learn Standards

The Goals 2000: Educate America Act provides explicit encouragement for states to develop opportunity-to-learn standards describing the resources and the learning environment necessary to give every student a fair chance to learn the content called for in the national content standards. Nowhere are opportunity-to-learn standards more important than in the arts, where there is a particularly serious imbalance between the aspirations contained in the national standards and the inadequate amounts of time and other resources devoted to instruction in some schools. Opportunity-to-learn standards have been published for music (Music Educators National Conference 1994) and are under development in the other arts.

The relationship between student learning in the arts and various characteristics of the learning environment is not easy to document, though increased research would certainly help. In the short term, the best source of guidance is the experience of teachers, who know what helps and what doesn't. Unless and until the necessary conditions can be identified through research, opportunity-to-learn standards should be based on the best practices of effective schools. That is, they should specify the conditions with respect to curriculum, scheduling, staffing, equipment, and so forth that are found in the best schools.

Evaluation

How we can evaluate learning in the arts? In the same way evaluate learning in other disciplines:

1. Define the universe of skills and knowledge to be taught.
2. Express those skills and knowledge in terms of tasks.
3. Randomly sample from that universe to determine the extent to which the students can perform those tasks.

In practice, of course, evaluation isn't quite that simple. The universe of skills and knowledge defined by the standards may not include all of the values and appreciations that teachers seek to develop. Some of the goals of arts educators are difficult to express as tasks (e.g., appreciating good music). And sampling the tasks may not be easy because some reflect tastes that are slow to develop, insights that are highly individualized, or attitudes that are essentially nonbehavioral. The standards, which emphasize behaviors, should help immensely in evaluation. Attitudes and values tend to be regarded in the standards as byproducts of instruction. Some teachers may not view this position as optimal; but it greatly simplifies the tasks

of curriculum writing, teaching, and evaluation—and it is no doubt more easily defensible in today's educational climate than a curriculum stressing attitudes and values.

Performance-based assessment is currently a topic of great interest. Music, theater, and dance educators have used performance-based assessment as long as their disciplines have been taught in the schools. Indeed, no other way to assess the essence of what they do exists. When forced to rely on less authentic means, they have resisted or ignored mandates to assess. They are delighted that their colleagues in other disciplines have finally accepted techniques they have long regarded as obvious and necessary.

Even so, we are far from doing a satisfactory job of assessment in arts education. We need much more than glib references to performance-based assessment or to portfolio assessment. These are important techniques, but scoring rubrics are still necessary. Portfolio assessment, for example, suggests that a sampling of student materials will be collected over time; but how should we evaluate those materials once we have collected them? Portfolio assessment is a useful technique, but not a complete answer.

One of the most carefully conceived and promising recent projects in arts education, Arts PROPEL, focused on assessment. Arts PROPEL involved the development and field-testing of teaching and assessment materials in the arts by the Educational Testing Service and Harvard Project Zero, in cooperation with teachers and supervisors in the Pittsburgh Public Schools from 1986 to 1991 (Winner 1991). The project sought to observe and influence how students learn music, visual arts, and imaginative writing at the middle school and high schools levels and to devise appropriate assessment strategies that would advance that learning. Arts PROPEL offers valuable insight and suggestions concerning the use of portfolios and long-term, process-oriented projects called *domain* projects.

Assessment standards in the arts are another essential prerequisite to satisfactory assessment. Assessment standards, based on the national content standards, will answer the question "How good is good enough?" Assessment standards are typically called *performance* standards in the other disciplines, but in the arts a different term is needed because of the specialized meaning of "performance." Assessment standards in the arts are difficult to write because it is not always possible to describe in words the characteristics of an adequate student response. Assessment standards will likely include audiotapes or videotapes of sample student responses to the evaluation tasks for performance standards or sample written responses to the evaluation tasks for nonperformance standards. The standards-development process is not completed until assessment standards are available. Efforts to develop assessment standards in the arts have begun.

One of the effects of the standards should be to reduce the mismatch between the rationales arts teachers offer for their programs and the public's perception of what actually happens in the arts classroom. This mismatch is particularly destructive when it exists in the minds of school administrators. Decisions

concerning the support of arts programs are made on the basis of perceived reality, rather than on the lofty claims and abstract rhetoric of arts educators and advocates. When school curriculums, teachers' rationales, and the public's expectations for arts education are adjusted so that they are consistent with the outcomes specified in the standards, they will also be consistent with each other.

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What should be taught in the arts has always seemed somehow more mysterious than what should be taught in math or biology. Part of the mystery has arisen from the traditional reluctance of arts educators to provide clear, straightforward answers to questions concerning their instructional goals. This reluctance, once tolerated as mere eccentricity, is no longer acceptable. Perhaps the most important function of the arts standards has been to strip away that mystery.

The arts have historically occupied a weak position in the competition for time in the curriculum. One reason is that they have been viewed as simply entertainment—a respite from the rigors of more serious study. The standards are based on a sound rationale for arts education. They can provide a gyrocompass by means of which arts programs, for the first time, can focus on important outcomes that truly reflect a national consensus.

The national standards for arts education are not perfect, but they represent a reasonable and appropriate reflection of the nation's aspirations based on the collective view of the diverse constituencies involved in the consensus-building process. School arts programs have been squeezed and starved for more than a decade of budget cuts and rampant narrow-mindedness. The standards movement in general, and the arts standards in particular, offer the best opportunity to rebuild and strengthen arts programs that many of us are likely to see in our professional lifetimes.

The arts are specified in the Goals 2000: Educate America Act among the education goals. They are included among the disciplines in which every student should demonstrate competence. The state is set for a renaissance of arts education in the United States. The standards can provide the key. But first they must be implemented. ■

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Resources

The following organizations are members of the Consortium of National Arts Education Associations:

American Alliance for Theater and Education (AATE)
Department of Theater
Arizona State University
Tempe, AZ 85287-3411

Music Educators National Conference (MENC)
1806 Robert Fulton Circle
Reston, VA 22091

National Art Education Association (NAEA)
1916 Association Drive
Reston, VA 22091

National Dance Association (NDA)
1900 Association Drive
Reston, VA 22091-1502

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ASCD Network

Arts in Education
This member-initiated network seeks to promote and implement the arts as an important curriculum, via liaison with ASCD and other groups. For more information or to join, contact the facilitator below.

Gene VanDyke
Dean, Scholastic Affairs
Milton Hershey School
P.O. Box 830
Hershey, PA 17033 USA
Phone: 717-520-2080
Fax: 717-520-2068
E-Mail:
vandykeg@hershey.pvt.k12.pa.us

Book

Design as a Catalyst for Learning
Meredith Davis, Peter Hawley, Bernard McMullan, and Gertrude Spilka

Involving students in active learning experiences is much easier and more rewarding when you teach them the skills and processes that professional designers—architects, graphic artists, and others—use every day. This groundbreaking book introduces you to the 7 steps in the design process and describes effective design activities and strategies for every grade level and subject area. Learn how the design process naturally integrates subjects, helps you teach thinking and communications skills, and encourages students to apply academic concepts in authentic tasks. Explore many examples of exciting design activities, including:

- A 4th grade class where social and environmental studies come alive for students while they design and build Native American housing
- A 7th and 8th grade class where students apply knowledge of math and science through a critique of environmentally unsound packaging
- A high school physics class where students learn fundamental principles as they design their own Rube Goldberg projects

Product # 197022-L41
Price: $28.95 (ASCD members)
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Videotapes

Video Library of Teaching Episodes—Episode 4: 3rd Grade Art (rules and procedures)
Instructional strategy: modeling. 15 min.

Product # 614174-L41
Price: $85 (ASCD members)
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Audiotapes

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2000 Annual Conference Audiotape.
An interdisciplinary collaboration between internationally renowned jazz pianist Ellis Marsalis and Charlie Suhor, former deputy executive director of the National Council of Teachers of English, underscores the connections between jazz improvisation and everyday language. Suhor outlines basic jazz-language similarities, which Marsalis amplifies and demonstrates, accompanied by outstanding modern jazz artists on bass and drums. Concludes with several selections by the Marsalis trio.

Product # 200230S25
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The Arts and Education: Partners for Life-Long Learning
1993 Annual Conference Audiotape.
Presenters: D. Gordon, D. O'Fallon, R. Lynch, N. Saitlin

Product # 61293063-L41
Price: $9.95 (ASCD members)
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Ruth Warrick—An Arts Education Graduate Product
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Presenters: B. O'Brien, R. Warrick, A. Mark

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Speakers: B. O'Brien, M. Greene, E. Eisner

Product # 612-92069-L41
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Art Assessment: A Matter of Survival
Speakers: B. O'Brien, E. Eisner, P. Pinciotti, D. Gitomer, L. Bresler, and R. Sinatra

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The Future: Arts Standards Enter as New Images for Educational Progress
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Presenters: B. O'Brien, B. Reimer, J. Hausman, K. Seidell

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Music and the Other Arts—One Clear Step Toward Better Schools and Better Learning
Will Schmid

Focuses on music and other arts in the curriculum as part of the basic academic core. Strengths and weaknesses of specific curricular applications are discussed with suggestions on how to strengthen programs.

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The Arts: An Integral Part of the Basic Curriculum
Bruce Torff, Gene VanDyke, Bernadette O'Brien

This session examines the conceptual and practical issues raised by the integration and infusion of the arts across the curriculum. Presenters review a survey of innovative curriculum and assessment programs and roles for the arts in education reform movement.

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Integrating the Arts Across the Curriculum—Why and How?
Judy Stoehr

This session offers research-based (e.g., Gardner, Eisner, Wilson) information on the impact of the arts on learning, as well as practical suggestions for integrating the arts across the curriculum. Participants learn how the arts can cross the boundaries of culture, language,
and ability, helping learners create meaning in their world while developing a better understanding of themselves and others.

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Interdisciplinary Arts Help Students Make Connections
R. Gwiazda, J. Tomsky, A. Caldwell, L. Smith
1993 Annual Conference Audiotape.

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Poster

Standards for Arts, English Language Arts, and Foreign Language

This four-color poster (22"x35") lists standards for three academic disciplines. The English Language Arts area includes 24 standards designated by grades 4, 8, and 12. The Arts section includes17 standards, and the Foreign Languages

area contains 9. Based on work by the Council for Basic Education in synthesizing standards and adapting them for a wide audience of educators and community groups including teachers and parents.

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ERIC Digest Article on Arts Education

ED410180
Computers and Art Education.

Matthews, Jonathan C. March, 1997. ERIC Clearinghouse for Social Studies/Social Science Education, Bloomington, IN.

Many art educators do not use computers in their teaching. Computers, unlike clay, pigment, and charcoal, seem foreign to them. Even the word "computer" connotes that these techno-boxes are best-suited for rapid number crunching. For this reason, computers are seen as tools of the quantitative realm, at the pole opposite the arts. In art, one deals with the expressive manipulation of visual qualities. This qualitative arts realm is in constant competition with the powerful quantitative realm. Math, science, aptitude test scores, and other quantitative interests crowd the arts into a tiny corner of the school week. As long as the computer is seen primarily as a tool of the quantitative realm, it is likely to be regarded by art educators as alien.

If computers ever were enemies of art, this is not so anymore. No longer is knowledge of complex computer languages required to use a computer. Color, pattern, shape, and line, the qualitative elements of the visual arts, have pushed quantitative computer command codes into hiding. Graphic designers have recast the face of the computer screen so that those of us without any computer savvy can—as the experts put it—"plug and play." Now, from the moment we turn on the machine, we are in a world of imagery. Though some art educators have hesitated to become involved with computers, those machines have learned to speak the art educators' language. While art educators will continue to work with traditional media, there are many reasons why they should also teach computer art to their students.

EASE OF USE

All current models of personal computers come "plug and play." Turn the machine on and the user is greeted with groupings of icons, small color symbols representing the various software that is pre-installed on the machine. A graphics-outfitted computer will have one or more icons for its graphic arts applications. With a click of the mouse, a painting or drawing screen appears with new icons depicting a variety of art media choices: charcoal, ink, oil, spray paint, pastel, and watercolor. Simply click the mouse on the appropriate icon to choose the medium and instantly the cursor becomes a paintbrush, spray can, or other tool.

VERSATILITY

A color laser print of a computer-generated "oil painting" can look indistinguishable from a book or magazine reproduction of an actual oil painting. But the creative possibilities of computer art go far beyond merely imitating traditional media. Without formal instruction, one can quickly create surprisingly satisfying images. Of course, as with any medium, expert knowledge counts for a lot. Studying the graphics software manual allows mastery of the technical procedures that allow even more control of the software.

RELEVANCE

Throughout history, artists have always worked in the latest media. Many artists from the past were criticized in their own times for embracing new media and styles. To refuse to use computers in art education is to increase the probability that one's students will be left behind, caught on the wrong side of history. The embrace of new media is not a rejection of the old. It is simply an important expansion of one's creative armamentarium. Art educators need to help their students become competent in this most powerful visual art medium.

INTEREST

Perhaps because of their early familiarity with the video screen, children of all ages are interested in computers; many seemed compelled to use them. Art educators who teach computer art may therefore attract many students who otherwise might never discover art's riches. Computers might be the enticing door that delivers students into a world of aesthetic possibility.

STATUS

For a number of reasons, art education is less highly valued by administrators, parents, and society than many other school subjects. Once administrators, parents, and community discover that an art educator is going to teach their children to master the creative possibilities of the computer, that art educator may find that his or her perceived relevance and importance have soared. While there are many intrinsically good reasons to bring computers into an art education program, a significant extrinsic reward is the increased support and status that the art program may enjoy.

COLLABORATION AND PROFESSIONAL DEVELOPMENT

Computers are popular and versatile. An art educator who runs a computer lab will find that educators from other curricular areas may express increased interest in interdisciplinary collaboration. This could lead to the visual arts being integrated throughout the school curriculum. This increased interaction with peers in various curricular areas could lead to positive professional development and greater job satisfaction for the art educator. In short, the possibilities for professional growth

are tremendous for a computer-active art educator.

ART EDUCATION AND THE INTERNET

Through the World Wide Web, an art educator with a computer gains instant access to thousands of Internet sites that can assist professional development. Type "art lessons" into the search-box of any web browser and the screen will be filled with a long list of "point and click" titles that lead to Web sites full of art lessons. Most of these lessons have been created and posted by K-12 art educators. Ask them questions about their lessons via the instant text communication possible with electronic mail. Need visuals? Many museums have placed their whole collections on the Web. CDs are available with vast amounts of art on them. Doing a unit on Southwestern art? A class can have an interactive, electronic mail conversation with a Navajo potter in Window Rock, Arizona. People from around the world with shared interests can carry on keyboard conversations through on-line "chat sites."

A CREATIVE TOOL

Making art on the computer is much more than simply imitating images possible in more traditional media. Computer art applications make it possible to do things that are possible in no other medium. Computers also handle some traditional graphic arts creative challenges much better than other methods. Thus, they have made these other methods obsolete. The computer is a great place to try out artistic ideas. An original sketch can be saved, then limitless additional copies of that sketch can be altered and saved. One can then easily view each of these variations in succession, or display reduced copies simultaneously on the same screen. To accomplish this same sort of artistic deliberation in traditional media might take weeks.

AN EXPERIMENTAL MEDIUM

Artistic daring and experimentation can be increased greatly with a computer, primarily because it is virtually impossible to "ruin" a computer crafted artwork. Limitless copies can be saved with a key stroke at each point on the creative path. This allows the artist to branch off and explore risky possibilities that otherwise would not be dared. There is also a key that allows one to "undo" whatever change one last made to the work. Digital image capture allows the easy mix of photography, video, and drawing and painting on a computer. Scanners make possible the incorporation of any existing image into the artist's current computer image, to be transformed in any way the artist desires. While there are many sorts of art objects that cannot be created on a computer, it is unrivaled as a tool for two-dimensional visual experimentation.

A KEY TO COMMERCIAL EMPLOYMENT

Virtually all commercial art—illustration, product design, architectural design, industrial design, advertising, publishing and animation—is now done on a computer. Ten years ago, most of the creative people in these disciplines worked at drafting tables; now the drafting tables have been replaced by computers. The artist at the computer can simply do good work faster than on paper. Art educators who fail to teach their students computer art skills limit their ability to win commercial art employment.

We live in the computer age, and vital art necessarily reflects and interacts with dominant contemporary forces. While continuing to embrace traditional media, art teachers should carefully consider the merits of exploring the educational possibilities of the computer.

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ERIC Digest Article on Arts Education

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Encouraging Creativity in Early Childhood Classrooms.

Edwards, Carolyn Pope; Springate, Kay Wright. Dec 95. ERIC Clearinghouse on Elementary and Early Childhood Education, Urbana, Ill.

Adults are often amazed by young children's unexpected perceptions of the world and the unique ways in which they express their imagination. We also know, however, that children usually need adult support to find the means and the confidence to bring forth their ideas and offer them, day after day, to teachers, parents, and friends. This digest considers both teacher-initiated and child-initiated strategies for enhancing young children's self-expression and creativity.

While trying to explore new and better ways of bringing the arts to young children and children to the arts, it helps to examine not only what American teachers do but also what teachers in other nations have discovered. Models developed in other countries, such as in the preschools of Reggio Emilia, Italy, can be a universal resource.

HOW YOUNG CHILDREN LEARN

In Reggio Emilia, Italy, home of some of the best preschools in the world, children grow up surrounded by centuries-old masterpieces of architecture, painting, and sculpture. Citizens are especially proud of their artistic heritage, and art becomes a natural vehicle in educational approaches for helping children explore and solve problems. In the American context, science and technology are specially regarded. Many Americans acquire an interest in tools and machines and enjoy trying to make things run better, fixing things, and solving functional problems. An investigation of "what's inside" and "how things work" makes a natural starting point for in-depth work that integrates art with science, social studies, and literacy activity.

The documentation of young children's work provided by Reggio Emilia educators highlights young children's amazing capabilities and indicates that it is through the unity of thinking and feeling that young children can explore their world, represent their ideas, and communicate with others at their highest level. When educators fully understand how exploration, representation, and communication feed one other, they can best help children achieve this potential.

Several aspects of young children's learning are important to consider when thinking about art and creative activities (Edwards & Hiler, 1993). First, young children are developmentally capable of classroom experiences which

call for (and practice) higher level thinking skills, including *analysis* (breaking down material into component parts to understand the structure, seeing similarities and differences); *synthesis* (putting parts together to form a new whole, rearrang-ing, reorganizing); and *evaluation* (judging the value of material based on definite criteria).

Second, young children want and need to express ideas and messages through many different expressive avenues and symbolic media. Young children form mental images, represent their ideas, and communicate with the world in a combination of ways. They need increasing competence and integration across formats including words, gestures, drawings, paintings, sculpture, construction, music, dramatic play, movement, and dance. Through sharing and gaining others' perspectives, and then revisiting and revising their work, children move to new levels of awareness. Teachers act as guides, careful not to impose adult ideas and beliefs upon the children.

Third, young children learn through meaningful activities in which different subject areas are integrated. Open-ended discussions and long-term activities bring together whole-language activities, science, social studies, dramatic play, and artistic creation. Activities that are meaningful and relevant to the child's life experiences provide opportunities to teach across the curriculum and assist children in seeing the interrelationships of things they are learning.

Teachers have many opportunities to integrate curriculum. For example, the arrival of a new sibling is a common occurrence. Teachers might ask parents of children in their class to contribute photographs of the children as infants, toddlers, and preschoolers, so that the children who are interested can make scrapbooks. If such photos are unavailable, the children can draw or cut pictures from magazines, or dictate stories about remembered foods, toys, or bedroom furnishings. Such activities, designed to help a child deal with a new baby, also help children to use spoken and written language and to select and organize materials.

Fourth, young children benefit from in-depth exploration and long-term, open-ended projects which are started either from a chance event, a problem posed by one or more children, or an experience planned and led in a flexible way by teachers (Edwards & Springate, 1993; Clark, 1994). The adults act as resource persons, problem-posers, guides, and partners to the children in the process of discovery and investigation. They take their cues from children through careful listening and observation, and know when to encourage risk-taking and when to refrain from interfering.

WHAT TEACHERS CAN DO

Given what is known about young children's learning and about their amazing competence to express their visions of themselves and their world, how can the classroom be modified to

best support children's emerging creativity?

Time. Creativity does not follow the clock. Children need extended, unhurried time to explore and do their best work. They should not be artificially rotated, that is, asked to move to a different learning center or activity when they are still productively engaged and motivated by a piece of creative work.

Space. Children need a place to leave unfinished work to continue the next day, and a space that inspires them to do their best work. A barren, drab environment is not conducive to creative work. Rather, children's work is fostered by a space that has natural light, harmonious colors, comfortable and child-sized areas, examples of their own and others' work (not only their classmates, but as appropriate, also their teachers' and selected adult artists), and inviting materials.

Materials. Without spending great amounts of money, teachers can organize wonderful collections of resource materials that might be bought, found, or recycled. These materials can include paper goods of all kinds; writing and drawing tools; materials for constructions and collages, such as buttons, stones, shells, beads, and seeds; and sculpting materials, such as play dough, goop, clay, and shaving cream. These materials are used most productively and imaginatively by children when they themselves have helped select, organize, sort, and arrange them.

Climate. The classroom atmosphere should reflect the adults' encouragement and acceptance of mistakes, risk-taking, innovation, and uniqueness, along with a certain amount of mess, noise, and freedom. This is not a matter of chaos, or of tight control, but instead something in between. In order to create such a climate, teachers must give themselves permission to try artistic activity themselves, even when they have not been so fortunate as to have had formal art training or to feel they are naturally "good at art." Through workshops, adult education classes, or teamwork with an art teacher or parent, classroom teachers can gain the confidence for, and experience the pleasure of, venturing some distance down the road of self-expression in a medium in which they did not know they could be successful. Their skill will then translate into the work with the children.

Occasions. Children's best and most exciting work involves an intense or arousing encounter between themselves and their inner or outer world. Teachers provide the occasions for these adventures. Children find it hard to be creative without any concrete inspiration. Instead, they prefer to draw on the direct evidence of their senses or memories. These memories can become more vivid and accessible through the teacher's provocations and preparations. For example, teachers can encourage children to represent their knowledge and ideas before and after they have watched an absorbing show, taken a field trip, or observed and discussed an interesting plant or animal brought into class.

Teachers can put up a mirror or photos of the children in the art area, so children can study their faces as they draw their self-portrait. Teachers can offer children the opportunity to check what they have drawn against an original model and then let them revise and improve upon their first representation.

CONCLUSIONS

All of these activities can be combined with the teachers' goals of gradually introducing children to new art materials and techniques. Finally, there is no "one right way" for helping young children achieve their creative potential. Teachers will need to continue to experiment and test alternatives to see what is effective in their situation.

Adapted from: Edwards, Carolyn Pope, and Kay Wright Springate. (1995). The Lion Comes Out of the Stone: Helping Young Children Achieve Their Creative Potential. *Dimensions of Early Childhood* 23(4, Fall): 24-29. Adapted with permission of the Southern Early Childhood Association and the authors.

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ERIC Digest Article on Arts Education

ED393787
Art Education in the Social Studies.
Manifold, Marjorie Cohee. Nov 1995.

The symbiotic relationship between art and social studies suggests them for compatible pairing in an integrated curriculum. Knowledge of both art and the social studies may be developed sequentially and cumulatively. Social studies should be introduced at the primary level of schools to examine the immediate environment and local community. It progresses to a study of global issues and events. Knowledge of art begins with recognition of basic elements: line, color, value, texture, form, and space. It progresses to an exploration of their arrangement into meaningful relationships of balance, emphasis, rhythm, and unity. The formal language of art, like the dates of human events, depends upon knowledge of context to accommodate meaning. Social studies presents knowledge of human experiences, while art has the power to provide an intimate understanding of human experiences through personal encounters that yield insights. Art, as a way of knowing, presents a kind of knowledge that the facts and abstractions of the social studies cannot make known.

SOCIAL STUDIES AS A CONTEXT OF ART

When students have the opportunity to study artworks from the past, they begin to understand how art reflects the values of society and how the arts have been influenced by social, political, and economic beliefs of a society. An art object reflects the historic time and cultural context of its origin. Indeed, much of what is known or surmised of ancient cultures comes from art and architectural evidence. Artworks may record how people, places, and things looked. Materials and production techniques of past eras may give indications of geographic environment and societal structure. Aesthetic choices made in form and decoration may reveal philosophic or religious beliefs.

Students can also recognize the power and potential of art for shaping contemporary attitudes and values. Advertisers, entertainers, politicians, and private interest groups bombard public audiences daily with visual messages that persuade, cajole, direct, entice, and seduce viewers to think and act in predetermined ways. Tyrants, who seek to control the hearts and minds of people, understand that artists may use symbols powerfully to convey feelings and ideas that speak to the deepest human emotions. Images can be used to lull viewers into complacency, urge patriotic fervor, enrage against injustice, or inspire spiritual devotion. The arts are a living expression, an empowered and empowering voice of contemporary society, urging and molding society as well as reflecting it.

A society that would be democratic and free requires a public capable of deciphering and criticizing nonverbal messages. Understanding the visual message empowers viewers to accept or reject the message, or transform the message. Controversies concerning censorship, which voices will be allowed to be heard, the appropriateness of funding for divergent voices even questions of what does or does not constitute art are ongoing issues that require response from a visually literate, critically thoughtful society.

SUBJECTS OF THE SOCIAL STUDIES AND THE DISCIPLINE-BASED ART EDUCATION FRAMEWORK

A student's understanding of the meaning of an artwork increases when the student experiences working with the materials and processes that artists use to create art. Understanding also broadens with knowledge of when and where the work was made, the creator, the function it served in society, and what experts said about it. This approach to art education is called discipline-based art education (DBAE). The DBAE construct (Clark 1991) gives four components to the study of visual arts. These components—art history, art criticism, art production, and aesthetics are comparable to areas of social studies concern. All dimensions of the history of humankind, like the history of art, include a description of when, where, and by whom. Historical criticism, like art criticism, requires analysis of the unique features or aspects of the event, interpretation of how the event influenced the world around it, and judgment about the importance of the event in the historic stream.

Art production involves experimentation with various media, acquisition of technical skills, development of problem-solving abilities, and judgments of quality. Extended into the social studies realm, questions regarding media, skill acquisition, production, and product are determined by historic influences, geography, environmental resources, and socio-political structure. Who creates art? Who consumes art? What form does art take? How is knowledge of art-making transferred from one generation to another? These questions raise issues inseparable from social studies considerations. Economic issues pertain to what is valued in society, as indicated by the economics of art from the production of artworks to be shared freely by family and community to the multimillion dollar purchase of single paintings by collectors, who will hide them in back vaults from public view.

Climate and geographic resources have much to do with the choice of media, production techniques, and even choice of colors and patterns to be used as decorative devices. From the corvee creation of the Great Wall of China, to women-made Amish quilts, or from the noble social experiment of Depression-era WPA murals, to the controversial birthing of the Vietnam War Memorial in Washington, DC—art products and production are determined as much by the larger influences of cultural belief, economic and political structure, and societal need as by the hands of the artist

or artists who created them. Aesthetics too, which pertains to art theory and questions the meaning of art, may be seen as a significant component of a broader philosophic question asking about humankind's relationship to the universe. Thus, aesthetics a facet of art education is relevant to social studies education.

INTEGRATING ART AND THE SOCIAL STUDIES

While there is no prescribed method of integrating art and the social studies, the integration should strive for balance, which does not reduce one to the subservient partner of the other. One approach to effective integration is through the use of thematic units. Thematic units allow for the exploration of a topic from the viewpoint of several disciplines, with each discipline in turn taking center stage in the investigation. The amount of time given to each discipline is variable, determined by lesson objectives, learner interest, teacher assessment of learner need, and the potential of the theme's subject. Thematic, integrated, and multidisciplinary instructional designs share overlapping goals of providing a point of reference around which learning can cluster, making connections among activities, discovering relationships between things, and encouraging mastery of subject matter. Additionally, the approach can be designed to allow students to become participants in inquiry rather than passive receivers of information.

The history component of social studies can be seen as a powerful area of art integration. History is an integrative subject with a profound capacity for incorporating the study of other subjects, such as art. It has been indicated that art is a product of its unique historic and cultural origin. It is also a window back into conceptual understanding of that context. History comes alive, and faraway cultures come close to home, as students are able to conceptualize historic dates and factual events through period-correlated artifacts and visual images. The visual arts are specifically useful in the teaching of history courses or historic themes. Visual images, which encourage visual thinking, allow students to imagine the progression of historic events as having interconnected structural patterns of form and meaning. When historic periods are used as central themes, art may be put to work as the visual language which connects meaning and events in an overarching structure. Acquiring the ability to see such structures is a fundamental cognitive achievement (Arnheim 1989).

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Marjorie Cohee Manifold is the Associate Director of ERIC:ART and an Associate Instructor of Art Education, Indiana University.

ERIC Digest Article on Arts Education

ED348328
Post-Modernism, Art Educators, and Art Education.

MacGregor, Ronald N. Sept. 1992. Adjunct ERIC Clearinghouse for Art Education, Bloomington, IN.

This Digest explores aspects of Post-Modernism in art and art education. It is argued that the adoption of Post-Modernist attitudes by art educators must result in the generation of different, but no less difficult, questions about the nature of formal education. Support for this argument comes from recent art education publications supplemented by relevant, but more general, material about Post-Modernism in other publications.

WHAT CHARACTERIZES POST-MODERNISM?

Post-Modernism holds that many value positions may be taken about relationships among persons, art, and education and many of these positions are likely to be in conflict. Art works are constructed out of social interactions and indeed are designated "art works" by those elements in society that sponsor them. These works may receive confirmation as being important to a group through deconstruction (or taking apart, particularly from the standpoint of motive or agenda) and/reconstruction (or interpretation) by their advocates' position, in which case their reconstruction of the same material will inevitably be different.

Post-Modernism thrives on these differences, which are as evident in artifacts as they are among individuals. Bricolage, the habit of using whatever comes to hand, and eclecticism, the deliberate plucking of elements out of their original contexts and bringing them together arbitrarily, are common post-Modern traits. Ambiguities and surprises are sought, together with multiple references. The audience may be confronted with paradoxes arising from unlikely choices of material, or from allusions to discrepant periods in art history, or from cultural contradictions. For example, the post-Modern sideboard may be constructed from slate and fiberglass; be shaped like a high altar, but cater to eating and drinking; it may have polish of a Louis XV table, but the eccentric proportions of Dr. Caligari's cabinet.

Charles Jencks (1986) has written extensively on the architectural interpretation of these features. Indeed, architecture provides some of the most striking illustrations of post-Modern thinking. Fragments from various periods are juxtaposed; architects quote from each other, and from their own work elsewhere.

A POST-MODERN CURRICULUM.

There is little comfort in all of this for the person who believes that history is marked by progress towards definable goals. Efland (1990) has written a text partly devoted to showing teachers how they might replace their faith in progress towards one set of goals with approaches that are closer to those of post- Modernism. His recent thinking contrasts the tools of Modernist criticism, their use directed to consensus, with those of post-Modernism, where the expectation is that critics will never agree. The post-Modernist puts trust in persuasive rhetoric, arguing from information rather than knowledge, and accepting that information is always provisional.

For the classroom teacher intrigued to know what a post-Modern curriculum would look like, Efland suggests abandonment of "grand narratives," with their emphasis on a unified conception of art, science, philosophy, and so on, in favor of "little narratives," extracted from personal insight and local experience. In classes that are increasingly multicultural in any case, this means consideration of alternative points of view, with particular attention to minorities and gender issues. It means realizing that art, present as it is in different situations for different reasons, will provide material for discussion and sharing, but not for resolution in absolute terms. Subject matter will pay less attention to distinctions between high art and popular art. Art history is not to be considered solely as progress in stylistic unfolding, but, in addition, as an arena where questions of meaning are generated and discussed. For example, Australian aboriginal ancestor figures and the Sistine Chapel ceiling deal with the common question "Where did we come from?" The different times and circumstances in which each was created show the topic to be at once recurring and unresolvable.

CURRICULUM CONTRADICTIONS.

Many of the points Efland makes are consistent with those features of post-Modern education articulated at a more general level by such writers as William Doll. Drawing upon the nature of scientific paradigms, Doll (1989) argues that post-Modern curriculum has a character best explained in biological terms. It is an open system, in which continual accommodation and adaptation occur. Its structures are complex and likely to become more so. Change, for the student, comes about not as the result of being fed information, but from developing and organizing one's own program.

When a program is actually an agenda, the open interpretations Doll calls for may bring their share of contradictions. Clahassey (1986) points out that Modernism was characterized in art by a drive to abstraction and in art education by a concentration on self-expression and creativity. She then claims "Discipline-based Art Education" (DBAE) as a post-Modern phenomenon, by virtue of its multiple content areas and the possibility

of team approaches which these provide. Holt (1990), on the other hand, explicitly rejects DBAE as a movement based on accountability and authoritarianism: his evidence being DBAE's lack of attention to non- Western, folk, commercial, or popular art.

An even more striking collision of definitions occurs in articles by Moore (1991) and Zurmuehlen (1991). Moore notes that while the careers of Modernist artists tended to be solitary and marked by defiance of the "Establishment," post-Modern artists are happy to accept the fact of commercialism and to profit from it. Zurmuehlen's interpretations of the same phenomenon is that the impact of art is diminished when artists begin to think of their lives as "careers." The productive post-Modern artist is one for whom monetary exchange becomes a subject for investigation through art, rather than the reward for it.

Contradictions like these may be expected, given the instability of language as a mode of communication. That is a central theme in the writing of Jacques Derrida (1967), acknowledged as one of the formative figures in post-Modernism. Derrida's perplexity about the necessity and the inaccuracy of language is manifested in a state explored earlier by Heidegger, called *sous rature* (under erasure). A word *sous rature* is crossed out, yet remains legible. It will not do, but one cannot do without it. Meaning is always elusive, or problematic.

Derrida's ideas have direct bearing on post-Modernist art forms. Literary deconstruction stresses the ambivalence of language and the pervasiveness of metaphor rather than logic in the presentation of argument. There is an attempt to reveal the existence of paradoxical themes, hidden within the main argument until close reading brings them to light. Paralleling this approach, a post-Modern critic will be attentive to those clashes of context that are present in the work and will have explication, rather than reconciliation, in mind. For example, the Vietnam War Memorial in Washington is really two statements. One is the Wall, with its hundreds of names, swelling and ebbing in number as the war ran its course. The other stands close by: a group of three bronze figures of infantrymen, tense and alert. How are the two to be joined? Why are both necessary?

IMPLICATIONS FOR EDUCATION

One major strength of post-Modernism is that it forces educators to take note of voices often ignored in the establishment of educational priorities. The increasingly multicultural character of Western nations mandates an accommodative, elastic curriculum. Refocusing on constituencies that are politically or socially invisible helps us get away from the monocular vision often attending centralized curriculum development.

Questions that post-Modern educators will have to address include: How may a program grounded in notions of fragmentation and pastiche provide

the overarching perspectives needed to solve global crises? How will priorities be established and who will decide on the order in which these priorities are to be effected? How widespread are post-Modern attitudes and how might one promote them without falling into the essentialist trap of assuming those are the attitudes? Is it legitimate to educate a culture out of nationalist determinism, by doing so, diverse perspectives are reduced in a global sense?

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Ronald N. MacGregor is Professor of Visual and Performing Arts Education at the University of British Columbia, Vancouver, B.C., Canada.

Selected ERIC Documents on Arts Education

ED429710
Massachusetts Arts Curriculum Framework.
Massachusetts State Dept. of Education, Boston. 139 pages. 1999. Available from: Massachusetts State Department of Education, 350 Main Street, Malden, MA 02148; Web site: <http:www.doe.mass.edu/frameworks/Macf/artscf499toc.html>

This curriculum framework presents a philosophy of arts education, synthesizes current research, and sets learning standards for students from kindergarten through 12th grade in the Commonwealth of Massachusetts. The curriculum framework's core concept is that experience in the creative process is essential for all learners, and that, in the arts, this process involves solving problems with skill and imagination, discovering new questions, ideas, and objects, or interpretations of existing works. The framework sets the expectation that all students in Massachusetts public schools will become proficient in understanding the arts and communicating in at least one arts discipline by the time they graduate from high school. According to the framework, learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society.

The curriculum framework is divided into the following sections: (1) "Introduction"; (2) "The Core Concept"; (3) "Guiding Principles"; (4) "The Content of the Arts: Strands and Learning Standards"; (5) "The Arts Disciplines: Dance, Music, Theatre, and Visual Arts Strand"; (6) "The Arts in Context: History and Criticism Strand"; (7) "Connections Strand, Learning Standard and Examples"; (8) "References"; and (9) "Resources: Performing Arts Organizations, Museums, Bibliography." The arts framework is designed to be used in conjunction with other Massachusetts curriculum frame-works. Its content parallels that of the federally-funded national "Standards for the Arts: Dance, Music, Theatre, and Visual Arts," developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts.

ED429710
Developing Reading and Writing through Music.
Bradley, K. Sue; Bradley, Jack. 1999. 11 pages. Paper presented at the Annual TCTE Conference (34th, Fort Worth, TX, February 4-6, 1999).

This document outlines a presentation on the use of music activities to develop reading and composition skills in young children. The outline describes how music contributes to language arts development and presents several classroom activities. Activities to develop reading through music involve creating new verses to songs, cumulative story building, matching rhyming words, illustrating a song, using sound substitutions, and tongue twisters. Activities

for composition focus on the importance of tone to illustrate the author's attitudes toward the subject and the audience. Contains 18 references.

ED424151

The Arts in Curriculum Integration.

Schubert, Marie B.; Melnick, Steven A. 1997. 15 pages. Paper presented at the Annual Meeting of the Eastern Educational Research Association (Hilton Head, SC, February 21, 1997).

This study investigates the effects on individual students of the integration of the visual, performing and/or musical arts, within their civics, English, history, and geography curricula. The paper describes a qualitative multiple-site study of students in 11 rural, suburban, and urban elementary, middle, and high schools. Integrated units ranged from 4- to 6-week thematic units to whole-year integrated courses of study. In-depth interviews were conducted over a 1-year period with students, teachers, and administrators.

Analysis of the data indicates students made connections among different subject areas, thus gaining a deeper understanding of content in all related subject areas. Incorporation of curricular content in various intelligence areas provides opportunities for those students who may have difficulty in verbal or mathematical areas to learn and express their knowledge. Findings also suggest a significant increase in students' positive attitudes towards school and in their self-concepts. The study concludes that integration of the arts into the regular curriculum has a positive effect on students.

ED423213

The NAEP 1997 Arts Report Card: Eighth-Grade Findings from the National Assessment of Educational Progress.

Persky, Hilary R.; Sandene, Brent A.; Askew, Janice M. National Center for Education Statistics (ED), Washington, DC. 1997. 240p.; Written "in collaboration with Lisa Beth Allen, John Mazzeo, Claudette Morton, and Nancy Pistone." Available From: ED Pubs, P.O. Box 1398, Jessup, MD 20794-1244; toll-free phone: 877-433-7827.

The last several years have seen a growing resolve among educators and policymakers to assure the place of a solid arts education in U.S. schools. In 1997, the National Assessment of Educational Progress (NAEP) conducted a national assessment in the arts at grade 8. The assessment included the areas of music, theater, and visual arts.

For each of these arts areas, this Report Card describes the achievement of eighth graders within the general population and in various subgroups. Taken with the information provided about instructional and institutional variables, this report gives a context for evaluating the status of students' learning in the arts. The arts assessment was designed to measure the content specifications described in the arts framework for NAEP. The arts have a unique capacity to integrate intellect, emotions, and physical skills in the creation of meaning. Meaningful arts assessments need to be built around three arts processes: creating, performing, and responding. To capture these processes, the arts assessment exercises included authentic tasks that assessed students' knowledge and skills

and constructed- response and multiple choice questions that explore students' abilities to describe, analyze, interpret, and evaluate works of art in written form. Data are reported in overall summaries for creating, performing, and responding in terms of student- and school-reported background variables. Student results for theater are discussed in terms of teacher-reported background variables as well.

The major findings of the assessment are that a large percentage of grade 8 students attend schools in which music and visual arts were taught usually by specialists; most students attended schools in which instruction following district or state curricula was offered in music and visual arts, but not in theater or dance; and most visual arts and music instruction took place in school facilities that were dedicated to that subject.

ED423201

Improving Artistic and Academic Achievement through the Implementation of the National Standards and School Reforms.

Dilger, Sandra C. 1997. 13 pages.

This paper addresses implementation of the National Standards for Arts Education (1994) and other various education reform initiatives as a means to increase student learning. The school reform initiatives selected for review include: (1) changing the school culture; (2) changing the curriculum; (3) changing instruction; (4) changing assessment; and (5) changing school governance. The paper discusses the implementation of the National Standards for Arts Education as a part of an overall shift in practices and pedagogy for schools involved in education reform.

ED423155

Learning Standards for the Arts. Revised Edition.

New York State Education Dept., Albany. 1996. 66p. Available From: New York State Education Department, Publication Sales Desk, 89 Washington Avenue, Room 309, Albany, NY, 12234 ($3).

This revised edition of the New York learning standards for the arts incorporates changes in earlier editions to the content standards and performance indicators based on extensive review by the public. Samples of student work and teacher comments on the work are also new in this edition. The examples are intended to provide some ideas of tasks that support attainment as various levels of acceptable work.

These standards for the state of New York reflect educational goals common to dance, music, theater, and the visual arts while recognizing the distinctive aspects of each discipline. The standards provide local school districts the direction and basic structure for the development of local curricula that link instruction and assessment to the content standards.

ED423154

Comprehensive Arts Education. Ohio's Model Competency-Based Program.

Ohio State Dept. of Education, Columbus. 1996. 127 pages. Available From: Ohio State Dept. of Education, 65 South Front Street, Columbus, OH, 43215.

This model Ohio competency-based arts program connects the four arts (dance, drama/theater, music, visual art) to their educational, historical, personal, and social contexts in order to bring relevance and understanding to all

students. The document is intended to provide guidance to local Ohio school districts in creating their own arts programs. The book provides suggested performance objectives, suggested instructional objectives, recommended strategies for assessment, and a recommended program of interventions services. Grade level performance and instructional objectives are provided.

ED422311
NAEP and Dance: Framework and Field Tests.
White, Sheida; Vanneman, Alan. National Center for Education Statistics (ED), Washington, DC. Focus on NAEP, v3 n1 Aug 1998 1998. 7p. Available From: National Center for Education Statistics, U.S. Department of Education, Washington, DC 20208-5653; World Wide Web: http://nces.ed.gov/NAEP/

The National Assessment of Educational Progress (NAEP) was developed by the Arts Education Consensus Project to establish objectives for assessing arts instruction in elementary and secondary schools. The project identified objectives for arts education in general and individually for dance, music, theater, and the visual arts in grades 4, 8, and 12. The project also developed assessment specifications for each of the four arts. NAEP field tested the dance assessment for grades 4 and 8 in 1995 and grade 12 in 1997. In 1999, NAEP will publish a field test process report on the development, administration, and scoring of arts tasks for the three grades in all four arts.

This report highlights the dance assessment, summarizing the dance framework set forth in the Arts Education Assessment and describing the development and field testing of dance assessment tasks. The framework covers both content and processes. A diverse group of students participated in the dance field tests. There were two assessment tasks in the field tests. The paper-and-pencil task had students view videotaped dance performances and answer questions about them. The performance task measured creation and performance using videotapes of the students in action. The report discusses issues to consider when field testing with students (e.g., use of videotape in dance assessment, privacy, and performance task setup).

ED421453
The NAEP 1997 Arts Education Assessment: An Overview.
White, Sheida; Vanneman, Alan. National Center for Education Statistics (ED), Washington, DC. Focus on NAEP, v2 n4 Aug 1998 1997. 8p. Available From: National Center for Education Statistics (ED), U.S. Department of Education, Washington, DC 20208-5653; web address: http://nces.ed.gov

The National Assessment of Educational Progress (NAEP) 1997 Arts Education Assessment represents the first comprehensive approach on a national level to the development of methods for assessing student performance in dance, music, theatre, and the visual arts. The Assessment reflects the conviction that the arts are essential for every child's complete development and education. The goal of the NAEP 1997 Arts Education Assessment Framework was to obtain a comprehensive picture of what U.S. arts education is and what it ought to be. A special matrix was designed to analyze all four arts in terms of content and process.

The content included knowledge and skills, including perceptual, technical, expressive, and intellectual/reflective skills. The processes included creating, performing, and responding. The NAEP assessment developed two special types of tasks for the tests: paper-and-pencil tasks and performance tasks. Paper-and-pencil tasks required students to respond to multiple choice questions, short constructed responses, and extended constructed responses. Special scoring guides were designed to discriminate among, and give credit for, the full range of possible student answers. The performance tasks were especially complex. The NAEP Arts Education Assessment created tasks that were suitable for a variety of students with a variety of educational backgrounds.

ED421452

NAEP and the Visual Arts: Framework, Field Test, and Assessment.

Vanneman, Alan; Goodwin, Mac Arthur. National Center for Education Statistics (ED), Washington, DC. Focus on NAEP, v3 n4 Aug 1998 1998. 8p. Available From: National Center for Education Statistics (ED), U.S. Department of Education, Washington, DC 20208-5653; web address: http://nces.ed.gov

The National Assessment of Educational Progress (NAEP) has developed a new generation of assessment tasks for assessing student achievement in the visual arts. Using paper-and-pencil and performance formats, these tasks draw on the concepts, skills, and processes used to create and understand visual images from a variety of world cultures and historical periods. This report summarizes results from the 1997 assessment of eighth grade student achievement in the arts.

Students were assessed in music and the visual arts using a nationally representative sample of all students, regardless of their background in music or the visual arts. The visual arts sample data included about 2500 public and private school students. The assessment covered content and process. The content included knowledge and understanding of the visual arts and perceptual, technical, expressive, and intellectual/reflective skills. The processes included creating and responding. In 1995 NAEP field tested the assessment tasks for grades four and eight. Twelfth-grade tasks were field tested in 1997. The NAEP assessment used two types of tasks in the visual arts field tests: paper-and-pencil tasks and performance tasks.

Paper-and-pencil tasks required students to respond to multiple choice questions, short constructed-response questions, and extended-response questions. The performance tasks required students to work in a variety of media: paints, drawing pencils, drawing charcoal, Plasticine, and various construction materials. The scoring guides for the pencil-and-paper tasks used criteria similar to the following, giving credit for "extensive" answers that went beyond what was required: unacceptable, partial, essential, and extensive. Seven criteria for evaluating the performance tasks were established.

ED421451

NAEP and Music: Framework, Field Test, and Assessment.

Vanneman, Alan; Shuler, Scott; Sandene, Brent. National Center for Education

Statistics (ED), Washington, DC. Focus on NAEP, v3 n2 Aug 1998 1998. 8p. Available From: National Center for Education Statistics (ED), U.S. Department of Education, Washington, DC 20208-5653; web address: http://nces.ed.gov

The National Assessment of Educational Progress (NAEP) has developed a new generation of assessment tasks for evaluating student achievement in music. Using paper-and-pencil and performance formats, these tasks draw on the musical traditions of many cultures and historical periods. This report summarizes results from the 1997 assessment of eighth grade student achievement in the arts. Students were assessed in music and the visual arts using a nationally representative sample of all students, regardless of their background in music or the visual arts. The music sample data included about 2000 public and private school students. The assessment covered content and process. The content included knowledge and understanding of music and perceptual, technical, expressive, and intellectual/ reflective skills. The processes included creating, performing, and responding.

In 1995 NAEP field tested the assessment tasks for grades four (about 1500 students) and eight (about 1500 students). Twelfth-grade tasks, involving about 1,200 students, were field tested in 1997. The NAEP assessment used two types of tasks in the field tests: paper-and-pencil tasks and performance tasks. Paper-and-pencil tasks required students to respond to multiple choice questions about recordings, musical notation, and other stimuli. The performance tasks covered creating and performing music. The performance tasks were appropriate for students with and without formal music training. The scoring guides used for the paper-and-pencil tasks were inadequate, limited, or adequate. Scoring guides for the performance tasks were inadequate, limited, adequate, and developed.

ED420566

Artists-In-Schools Planning Manual.

South Dakota Arts Council, Sioux Falls. 1996. 26p. Available From: South Dakota Arts Council, 800 Governors Drive, Pierre, SD 57501; 605-773-3131.

This planning guide provides artists, project directors, and representatives from schools and communities with practical suggestions for a successful residency. The manual describes the sponsor's responsibilities and role in conducting a successful Artists-In-Schools residency. Included are ideas for supplementing a residency program with teacher inservices and activities involving the local community.

Sections of the manual include: (1) "Introduction"; (2) "Information for Sponsors"; (3) "Project Director Checklist"; (4) "Guidelines for a Residency"; (5) "Components of a Successful Residency"; (6) "Artist's Travel, Lodging and Meals"; (7) "Publicity"; (8) "Artists-in-Schools Orientation Workshop"; (9) "Other Arts Education Programs from SDAC"; (10) "Information for Artists"; and (11) "The Arts and '504'."

ED420478

American Indian Standards for Arts Education.

Bureau of Indian Affairs (Dept. of Interior), Washington, DC. Office of Indian Education Programs.; ORBIS

Associates, Washington, DC. 1998. 85p.; Based on the 1994 National Standards for Arts Education.

The Bureau of Indian Affairs (BIA) developed 30 American Indian content standards for arts education, based on the 1994 U.S. national content standards. Like the national standards, they are intended to apply across all grade levels (K-12) and are divided into the four arts disciplines of dance, music, theater, and visual arts.

The purpose of these content standards is to specify what Indian students should be able to do in each arts discipline area. However, the standards are purposely broad statements so as to allow for local curricular objectives and classroom flexibility. The national document also contains achievement standards for grades 4, 8, and 12. A comparable set of achievement standards for Indian students was not developed. Rather, it was felt that the national achievement standards can, for the most part, be addressed through the Indian content standards.

Although these American Indian standards were developed for use in BIA-funded schools, they may also be used as guidelines for developing more tribally specific local standards. An appendix from the national standards document is included that outlines content and achievement standards for sequential learning in each arts discipline.

ED419761
Eloquent Evidence:
Arts at the Core of Learning.
President's Committee on the Arts and the Humanities, Washington, DC.; National Endowment for the Arts, Washington, DC. 1996. 18 pages.

This guide reflects on the relationships among learning, knowing, and the arts. The booklet examines the research related to cognitive learning and the arts, while making the case that the arts can help student learning in all aspects of life. Student engagement and persistence improve with an arts-based curriculum and high risk students are helped through the arts. The arts foster understanding of people as individuals and of other cultures as well. The arts are seen as a preparation for students in finding jobs. The booklet concludes with a listing of resources for educators and parents.

ED419749
Art as a Basic:
The Reformation in Art Education.
Greer, W. Dwaine. Phi Delta Kappa Educational Foundation, Bloomington, IN. 1997. 133p. Available From: Phi Delta Kappa Educational Foundation, 408 North Union Street, P.O. Box 789, Bloomington, IN 47402-0789.

This book presents the ideas and premises that define the reformation called discipline-based art education, or DBAE. The volume identifies the contexts of art education that influenced this reformation and attempts to offer compelling reasons why art should function as a "basic" in the core discipline in education.

The chapters in the book include: (1) "The Case for Art as a Basic"; (2) "A New Foundation"; (3) "Discipline-Based Art Education"; (4) "Establishing a DBAE Program"; (5) "Changing Contexts"; (6) "National Standards"; and (7) "The Future of Art Education." A list of references for each chapter concludes the text.

ED418079

Dance as a Way of Knowing.

Zakkai, Jennifer Donohue. Galef Inst., Santa Monica, CA. 1997. 152p. Available From: Stenhouse Publishers, 431 York Street, York, ME 03909 ($15).

This book illustrates why and how movements and dance are powerful tools for learning and creativity in K-6 classrooms. Designed to be a workshop on paper, the book helps teachers build on what they already know about movement and implement techniques that tap into children's natural interest in moving.

Chapter 1,"Moving To Learn," explains the workshop on paper and the benefits of movement and dance. Chapter 2, "What Is Movement and Dance?" discusses what dance is and looks at the movement and dance learning continuum. Chapter 3, "Getting into Action," explains how to guide natural movement experiences, how to make curriculum connections, and troubleshooting. Chapter 4, "Moving into Understanding," discusses how to get smarter about the body, the elements of dance, movement exploration, connections across the curriculum, and integrating more than one discipline. Chapter 5, "Moving into Exploration and Discovery," includes moving to a steady beat, shape, and pathways. Chapter 6, "How To Design Your Own Lessons," looks at selecting content and strategies, implementing the lesson, and integrating more than one discipline. Chapter 7, "Moving into Artistic Expression," focuses on looking at dance, connecting your community to the dance community, and making dances. The book includes instructions on how to develop dance activities and offers photographs of children engaged in movement and dance.

ED418048

In Search of Music Education.

Jorgensen, Estelle R. 1997. 126p. Available From: University of Illinois Press, 1325 S. Oak St., Champaign-Urbana, IL 61820; phone: 217-333-0950; fax: 217-244-8082 (paperback: ISBN-0-252-06609-X; clothbound: ISBN-0252-02307-2).

This book addresses the nature of music education and argues for a broad-based view which is globally inclusive and acknowledges a long, distinguished history. The book asserts that music education has often been too narrowly focused on music instruction in elementary and secondary schools. Through a process of intellectual questioning, the reader is drawn into an expanded definition that finds music education across a broad spectrum from family to churches and businesses and explores the interdisciplinary nature of music across diverse literature and fields.

The author emphasizes world music and ethnomusicology as equal partners alongside more conventional sounds and styles that have dominated the classroom. Chapters include: (1) "In Search of Music Education"; (2) "On Spheres of Musical Validity"; and (3) "A Dialectical View of Music Education."

ED417430

Cracking the Code: Literacy through Creative Drama.

Pitman, Marge. 1997. 27p.; EDEL 570 Research Project, California State University at Long Beach.

Developing oral language skills, although an essential element in the California English-Language Arts Framework (1987), is often neglected due to the

current emphasis on reading and writing. Creative drama is a vehicle for integrating oral language, cultural literacy and creative expression elements from the state frameworks for the development of literacy in all students. Educators agree that creative drama is a motivating and meaningful medium for connecting today's students to content and understanding often beyond the realm of their previous experience or knowledge.

Research in creative drama is inconclusive at best. Articles abound with success stories relating to student enthusiasm and subsequent progress. There does not seem to be a strong opposition to the idea of creative drama, with most agreeing on the benefits of active participation, social interaction, and critical thinking. Educators caution, however, that teacher guidance on the process is critical for maintaining focus and boundaries. Creative drama, unlike other oral language processes such as Reader's Theatre and choral reading, allows emergent or non-English speakers to participate at a level comfortable to them.

Creative drama is one of many methods that can develop literacy for all students. All administrators and district office personnel seriously concerned about literacy for children should focus on the importance of meaningful student learning through strategies like creative drama. More research needs to be done in the area of creative drama, either in support of, or in opposition to its practice. Educators need guidance in implementing new strategies, and there is little data to support what could be an effective process. (Contains 27 references.)

ED416509

Classroom "Role-Playing": A Basic Blueprint for Performance.

Ratliff, Gerald Lee. 1997. 13p.; Paper presented at the Annual Meeting of the National Communication Association (83rd, Chicago, IL, November 19-23, 1997).

Dynamic classroom role-playing for junior and senior high school classes in literature and acting is an essential ingredient in cultivating characterization and interpretation if a student is to learn the technical skills of performance. Although no simple classroom performance blueprint exists for predicting the degree of success a student performer might achieve in meaningful role-playing, the three exercises presented in this paper are designed to provide an excellent foundation to reinforce further creative exploration by individual instructors.

The goal of the first exercise ("Star Search") is to familiarize students with the role that personal observation might play in character development. A second exercise ("And the Beat Goes On") can be used to promote the role of mental symbols in character development and to cultivate student performer awareness of dramatic visualization. The third exercise ("Carry Your Character with You") shows how to develop an awareness of the role that movement and physicalization might play in suggesting character.

Careful analysis of the selected literature includes reading with a critical eye, isolating the mental symbols that clearly define character intention or motivation, and a classroom performance blueprint that encourages creative self-expression.

ED416119

Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community.

Remer, Jane. American Council for the Arts, New York, NY. 1996. 564 pages. Available From: American Council for the Arts, One East 53rd Street, New York, NY 10022.

This anthology looks at arts partnerships which integrate community arts and cultural resources with schools. It also explores the structural, operational, and philosophical adaptations which take place within arts organizations and schools when they become engaged in the process of developing a healthy, responsive relationship. Finally, it examines the struggle to produce and sustain the changes that can occur in teaching and learning for children when artists, professional art educators and classroom teachers pool their expertise to integrated arts instruction into the basic curriculum.

Ideas contributed through interviews with artists, art educators and arts administrators are incorporated in text of 8, subdivided chapters: (1) "Introduction: From Enrichment to Engagement"; (2) "What Schools are for and the Case for the Arts in General Education"; (3) "School Reform and the Arts"; (4) "Arts Partnership as a Strategy for Institutional Change"; (5) "Arts Partnerships in the Classroom"; (6) "Determining Program and Instructional Effectiveness: Research, Evaluation, Assessment and Standards"; (7) "Catalysts for Community Activism and Commitment: Arts Agencies Foundations and International Associations"; and (8) "Conclusion: The Oxymoronic Quest for Durable Change". Includes Appendices, a Bibliography, and an Index.

ED415199

Wisconsin's Model Academic Standards for Dance.

Wisconsin State Dept. of Public Instruction, Madison. 1997. 26p.; Photographs may not reproduce well. Available From: Publication Sales, Wisconsin Department of Public Instruction, Drawer 179, Milwaukee, WI 53293-0179; phone: 800-243-8782 (Bulletin No. 97307).

Wisconsin's Department of Public Instruction, in collaboration with Wisconsin citizens, developed academic standards in 12 curricular areas. The dance education standards go beyond emphasizing mastery of individual student areas—they weave five essential characteristics of literate individuals throughout: application of the basics, ability to think, skill in communication, production of quality work, and connections with community.

The 10 focus areas for dance education standards are: (1) understanding and demonstrating movement elements and skills in dance; (2) using the body as the instrument of expression and using movement to develop kinesthetic awareness; (3) improvising using movement elements, themes, personal experience, and imagination; (4) creating movement compositions based on choreographic principles, processes, and forms; (5) developing critical and creative thinking through dance experience; (6) understanding the expressive power of dance as a communication form; (7) appreciating dance as an art form; (8) building bridges to other disciplines and cultures; (9) making connections between dance and healthful living; and (10) expanding dance horizons via technology. In each area,

content and performance standards are detailed for grades 4, 8, and 12.

ED415159

Missouri's Framework for Curriculum Development in Fine Arts K-12.

Missouri State Dept. of Elementary and Secondary Education, Jefferson City. 1996. 261 pages. Available From: Missouri Department of Elementary and Secondary Education, P.O. Box 480, Jefferson City, Missouri 65102-0480.

This K-12 framework focuses on educating students regarding the importance of fine arts in a global society and encourages the integration of all subject matter throughout the curriculum. The fine arts framework addresses what students in Missouri are expected to know and be able to do in the fine arts areas when they leave school.

The main purpose of the handbook is to serve as a tool for teachers and curriculum writers in Missouri to use in "bridging the gap" between the "Show-Me" Standards (73 standards defining what students should know and be able to do by the time they graduate from Missouri's public high schools) and specific local curricula.

The handbook begins with a preface, a list of the "Show- Me" Standards, and an overview of fine arts education. Chapters include: (1) "Major Strands of the Fine Arts Frame-work" (dance, music, theater and visual arts); (2) "Suggested Practices for Teaching and Learning Fine Arts"; and (3) "Fine Arts Selected Bibliography." Appendices provide examples of quality student work in each of the fine arts areas for grades 4, 8, and 12.

ED413436

Educating for the Workplace through the Arts.

Getty Education Inst. for the Arts, Los Angeles, CA. 1996. 37p.; Reprinted from Business Week, October 28, 1996.

Business leaders are increasingly realizing that arts education is beneficial in preparing young people for the workplace. Increasingly, business is acknowledging that arts education develops collaborative and teamwork skills, technological competencies, flexible thinking, and an appreciation for diversity. The need for imagination and creativity in the work force is creating a new alliance between arts education and business.

Aside from specific disciplinary content, arts education is valuable in three important senses: (1) arts education contributes to the quality of education overall and builds critical thinking skills; (2) arts education builds specific work force skills that business values; (3) an education in the arts builds values that connect children to themselves and to their own culture and civilization; and (4) arts education helps the nation produce citizens and workers who are comfortable using many different symbol systems (verbal, mathematical, visual, auditory).

Examples of businesses supporting arts education can be seen throughout the country. One effective way for businesses and professional to support arts education is to become directly involved in partnerships with local schools and arts organizations. Partnerships require having a vision, planning, leveraging resources, and generating commitment, as well as professional development opportunities for teachers, support for artists, good communication, and promotion.

ED413281

Reauthorization of the National Endowment for the Arts and Humanities: A Focus on Education.

Hearing on Examining Proposed Legislation Authorizing Funds for the National Endowment for the Arts and the Humanities, Focusing on the Educational Programs of the Endowments, before the Committee on Labor and Human Resources.

United States Senate, One Hundred Fifth Congress, First Session. Congress of the U.S., Washington, DC. Senate Committee on Labor and Human Resources. 1997 151p. Available From: U.S. Government Printing Office, Superintendent of Documents, Congressional Sales Office, Washington, DC 20402.

This document is a record of the proceedings of the Senate Committee on Labor and Human Resources' discussion on reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities. The particular focus of the hearing is education and how both endowments support the arts in schools.

Comments from Senators James M. Jeffords and Edward M. Kennedy are recorded along with testimony by National Endowment for the Humanities chairman, Sheldon Hackney and National Endowment for the Arts chairman, Jane Alexander. Statements are also made by: Edward L. Ayers, project director, professor of history; Jeff Hooper, producing artistic director, Mad River Theatre Works; Alicia B. Dandridge, sixth grade teacher; Marie H. Reed, Community Learning Center, accompanied by Juanita Beasley and Kessia Cruz, former students; and Victor R. Swenson, executive director, Vermont Council on the Humanities.

Statements, articles, publications, letters, etc. are appended. Testimony describes activities made possible by funding from both endowments. Included in the document are reports and empirical data pertaining to arts and humanities education, grant reports, regulatory reports concerning grant recipients, and lists of institutions receiving grants.

ED412158

Colorado Multicultural Resources for Arts Education: Dance, Music, Theatre, Visual Arts, and Folk Arts. Second Edition.

Kitzelman, Jacquie, Ed. Colorado State Dept. of Education, Denver. 1996. 101p. Available From: Colorado Department of Education, State Office Building, 201 E. Colfax, Denver, CO 80203.

This resource guide recognizes that the arts provide a natural arena for teaching multicultural perspectives to students of all ages. The guide features the four most prevalent ethnic minorities in Colorado, African American, Asian American, Hispanic American, and Native American, plus a section prepared by Colorado's state folklorists. The resource guide provides information to Colorado schools about print, disc, video, audio tape and visual resources, as well as a sampling of local community resources.

Dance, music, theater, and visual arts teachers will find a wealth of materials to aid in the development of interdisciplinary and integrated units and their accompanying lesson plans. The table of contents lists: (1) "General Resources"; (2) "African American Resources"; (3) "Asian American

Resources"; (4) "Hispanic American Resources"; (5) "Native American Resources"; (6) "Colorado Folklore Resources"; and (7) "The Colorado Alliance of Research Libraries (CARL)."

ED411209

Teaching Music, Developing Understanding, and the Classroom Teacher.

Grobman, Duane, II. 1997. 13p.; Paper presented at the Annual Meeting of the American Educational Research Association (Chicago, IL, March 24-28, 1997).

Stemming from a teacher/researcher's experience in a public school where music was "hated" by students, this study investigates how early elementary students understand and appreciate music, and how classroom teachers can help students in this process.

The research was conducted in a first and a second grade class in two Boston (Massachusetts) area schools. Equipped with a compact disk (CD) player, music, a tape recorder, and a series of lesson plans, the teacher/researcher conducted eight one-hour sessions with the second grade class and four fifty-minute sessions with the first grade class. She asked questions to elicit responses.

The research revealed that students approached understanding music in seven different ways: specific instruments heard, repeats or patterns in the music, parts or divisions identified, sounds of the notes, images created by the music, connections with a prior memory, and feelings evoked.

Classroom teachers with little or no musical training can incorporate music instruction in their classrooms to supplement instruction given by specialists. Knowing the way students approach music can aid teachers in guiding students to a deeper understanding of music. (Contains 19 references.)

ED410152

The History of American Art Education: Learning about Art in American Schools.

Contributions to the Study of Education, Number 67. Smith, Peter J. 1996. 272p. Available From: Greenwood Press, 88 Post Road West, Westport, CT 06881 ($59.95).

This document examines some of the currents, figures, and moments in U.S. art education. The text is organized in 12 chapters: (1) "The Beginnings of Education in the Visual Arts in America"; (2) "The Dismissal of Walter Smith: Historiographic Explanation, the American Art Scene, and Visual Arts Education in the Late Nineteenth Century"; (3) "Germanic Influences"; (4) "Franz Cizek and the Elusiveness of Historical Knowledge"; (5) "American Attempts to Democratize Art: Picture Study"; (6) "American Women in Visual Arts Education: Outstanding Leaders and the Interaction between Gender Bias and Art's Status"; (7) "A Charismatic American"; (8) "Gender and the History of Visual Arts Education: Survival and Disappearance"; (9) "Of Women and Art Education: Roles of Importance"; (10) "A Colossus of Sorts"; (11) "The Post- Lowenfeld Era: Radical Dissent and Thoughtful Revisionism"; (12) "From Aesthetic Education to Discipline-Based Art Education: Intellectualizations and Confusions." Contains approximately 20 pages of references and an index.

ED407354

Transforming Ideas for Teaching and Learning the Arts.

Gary, Charles L.; Foy, Rita, Ed. National Inst. on Student Achievement, Curriculum, and Assessment (OERI/ED), Washington, DC. Mar 1997. 24p. Available From: U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, DC 20402-9328.

This booklet is designed to give teachers some of the latest ideas about how arts principles and concepts can best be understood, taught, and used in the classroom to improve instruction in the arts and other disciplines. Considering the stance of the U.S. Department of Education, the National Assessment of Educational Progress (NAEP), the Goals 2000 Arts Education Partnership, and the Coalition for Education in the Arts, and the increasing support from research about the value of the arts, the 1990's seems a time of real opportunity. While there are still issues being discussed, the state-of-the-art in arts education may soon properly reflect the importance of this aspect of education to civilization.

The booklet's major ideas, organized into one page sections, include the following: (1) make certain all students have daily arts experiences; (2) the arts offer the opportunity to practice decision making; (3) students need to know the elements of the various arts and need to develop the vocabularies with which to discuss them; (4) experiences in the arts provide opportunities for students to learn as much about themselves as they do about the subject matter; (5) provide students with opportunities to develop a craft while exploring originality and analytical thinking; (6) lead students to new ways of solving problems through unique challenges in the arts, both mental and physical; (7) employ modern technology to encourage imaginative use of artistic material; (8) arts specialists are educators who are also skilled in at least one arts discipline; (9) enriching the experiences of all children as they study literature, history, geography, foreign languages, math, or science is a gift arts specialists offer the school; and (10) a major asset of the arts in education is to make schools a more engaging learning environment.

In discussing the U.S. Department of Education's support for the arts, Secretary of Education, Richard W. Riley said, "The arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s--creativity, perseverance, a sense of standards, and above all, a striving for excellence." Contains 53 notes, an 11-item suggested reading list, and a 38-item selected resources list.

ED407317

Connections: The Arts and the Integration of the High School Curriculum.

Boston, Bruce O. College Entrance Examination Board, New York, N.Y. 1996. 60p. Available From: College Board Publications, Box 886, New York, NY 10101-0886.

This report seeks to build a case for the potential value of arts-centered cross-disciplinary approaches as a possible way to integrate an often-fragmented high school curriculum. Stressing that there is no universal panacea for the complex and multi-layered issues of school reform and change, the report suggests a possible

vision that could lead to a new milieu for what teachers teach and how students learn in U.S. high schools. Sections of the report include: (1)"Purposes and Premises of the Report"; (2) "Cross-Disciplinary Study"; (3) "The Arts and Cross-Disciplinary Study"; and (4) "Current Contexts and Future Prospects." Two appendices and a 105-item bibliography accompany the text.

ED405280
Literature for the Visual and Performing Arts: Kindergarten through Grade Twelve.
Prescott, Stephanie; And Others. California State Dept. of Education, Sacramento. 1996. 80p. Available From: California Department of Education, Bureau of Publications, Sales Unit, P.O. Box 271, Sacramento, CA 95812-0271 ($9.50 plus shipping and handling).

This book provides reference citations for California educators planning or developing curricula in the arts. Each section includes an annotated bibliography related to the discipline. An accompanying grid identifies for each title: (1) the focus of the literature; (2) the suggested grade level; (3) the related discipline, if applicable; and (4) the relevant "Framework" component of the California visual and performing arts framework. The book is divided into sections on "Dance", "Music", "Theatre", and "Visual Arts."

ED405279
Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve. Revised Version.
Bruton, Sheila, Ed.; And Others. California State Dept. of Education, Sacramento. 1996. 176 p. Available From: California Department of Education, Bureau of Publications, Sales Unit, P.O Box 271, Sacramento, CA 95812-0271 ($14).

This book provides a framework of what California students should know about the arts and is organized around the vision of providing opportunities for all students to become responsible, creative, reasoning, understanding and thoughtful citizens.

This guide clearly defines a balanced, comprehensive arts program for all those in grades K-12 in California schools. The book is divided into the following sections: (1) "The Essential Ideas in Arts Education"; (2) "A Comprehensive Arts Program for All Students"; (3) "Dance"; (4) "Music"; (5) "Theatre"; (6) "Visual Arts"; and (7) "What This Framwork Requires of Teachers."

Appendixes include: an article by Elliot W. Eisner, "A Vision for the Arts in California Schools: Doing Right by Our Children"; criteria for evaluating instructional resources for visual and performing arts; examples of careers in the visual and performing arts; religion in the public school curriculum; questions and answers; and facilities and resources for a comprehensive arts education program. Contains a selected references section.

ED404007
Constructivism and Arts Based Programs.
Armistead, Mary E. 1996. 14p.; Paper presented at the National Association of Early Childhood Educators' Conference (Minneapolis, MN, June 5, 1996).

Studies indicate that arts education improves math learning in early elementary years, promotes significant cognitive gains, supports discovery, and builds knowledge. This conference paper indicates the importance of the arts in early education curriculum and provides an innovative way for teachers to bring constructivism into the classroom. It describes a constructivist early childhood arts-based program at the Kaleidoscope Early Childhood School, a Head Start site in South Philadelphia, Pennsylvania.

The program's purpose is to reach poor children and serve the community by bringing together teachers, artists, and children in small groups in the areas of music, dance or creative movement, and visual art. The music program teaches children math, language arts, science, culture and socialization through the investigation of sound and how sound is made. Children in the visual arts program work in seven areas of choice and learn to explore, test, and repeat manipulation of materials. In the dance program children build knowledge of speed, depth perception, balance, direction, size, and movement combinations.

The arts-based curriculum also allows for multicultural and therapeutic expression. The paper concludes that arts-based programming is cumulative, promotes risk taking, and is effective especially for at-risk children, and that teachers must move from interpreting and teaching art to the constructivist notion of supporting children's discovery of the arts. Contains 15 references.

ED398167
Very Special Arts Program Prospectus, 1996.
Hassan, Azura, Ed. Very Special Arts, Washington, DC. 1996. 150p. Available From: Very Special Arts, 1300 Connecticut Avenue N.W., Suite 700, Washington, DC 20036.

Very Special Arts creates learning opportunities through the arts for people with disabilities, especially children and youth. The organization offers programs in creative writing, dance, drama, music, and the visual arts. These programs are provided in all 50 states, the District of Columbia, New York City, and 85 countries. A descriptive summary of program activities in the United States, planned for the period from October 1995 through September 1996, is presented in this publication. Programs are organized by state. The Index of Frequently Requested Programs is cross-referenced by Programs and Services, Artistic Disciplines, and National Programs.

ED397155
Contemporary Art and Multicultural Education.
Cahan, Susan, Ed.; Kocur, Zoya, Ed. New Museum of Contemporary Art, New York, NY. 1996 421p.; Foreword by Christine Sleeter. Available From: Routledge, 29 West 35th Street, New York, NY 10001 (paperback: ISBN-415-91190-7, $24.95; clothbound: ISBN-0-415-91189-3, $65).

As a curriculum guide for high school teachers and students, this volume is a natural outgrowth of the philosophy of the New Museum of Contemporary Art. It provides thought-provoking and innovative materials that challenge the normative practice of art education and art history. Contemporary art is used as the focal point for an antiracist, antisexist, democratically based curriculum,

providing a theoretical foundation and practical resources for multicultural implementation.

The first section provides the perspectives of six art educators about a multicultural approach to art. Part 2 presents photographs of the works of some contemporary artists, and Part 3 contains some statements about art from several of these artists. These statements are presented in English and in Spanish. Part 4 deals with integrating curriculum and experience in a series of 43 lessons about art and its role in society. The resources section contains annotated lists of 62 publications and 58 organizations.

ED399195

Excellence II: The Continuing Quest in Art Education.

Smith, Ralph A. 1995. 234 pages; Available From: National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590.

This essay constitutes a thoughtful tool for art education curriculum design and teaching. It outlines a curriculum for art education, K-12, that attempts to do justice not only to the seriousness and complexity of art but also the demands of schooling and aesthetic learning. It updates developments in the art education field and addresses the topics of multiculturalism and cultural particularism as well as modernism and postmodernism as they relate to art education.

The book is organized in 10 chapters: (1) "Excellence, The Continuing Ideal"; (2) "The 1980s' Call for Reform"; (3) "Recent Developments: 1986-1994"; (4) "Aesthetic Experience"; (5) "The Marks of Excellence"; (6) "Elitism and Populism"; (7) "Multiculturalism and Cultural Particularism"; (8) "Modernism and Postmodernism"; (9) "An Excellence Curriculum, K-12"; and (10) "Anticipated Reactions." The book concludes with an Appendix, "Aesthetic Experience," and notes.

ED397155

Contemporary Art and Multicultural Education.

Cahan, Susan, Ed.; Kocur, Zoya, Ed. 1996. 421 pages; Foreword by Christine Sleeter. Available From: Routledge, 29 West 35th Street, New York, NY 10001 (paperback: ISBN-415-91190-7, $24.95; clothbound: ISBN-0-415-91189-3, $65).

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ED395843

More Than Pumpkins in October: Visual Literacy in the 21st Century. A School Board Member's Guide to Enhancing Student Achievement through Art Education.

1992. 54 pages; Videotape not available from EDRS. Available From: Getty Center for Education in the Arts, 401 Wilshire Boulevard, Suite 950, Santa Monica, CA 90401-1455 ($10).

This publication is written for school board members, who face decisions that will restructure how children learn. A comprehensive art education program can enhance the quality of children's education and help achieve excellence in a school system. This document: (1) presents the philosophy underlying comprehensive visual arts education programs; (2) details suggestions on how to put an effective K-12 art education program in place; (3) provides case studies of ways effective programs are being implemented; and (4) lists resources useful in creating a program. A step-by-step process for building a substantive art program is given. Accompanying the document is a 15 minute videotape, "Art for Life," that advocates art education.

ED394868

Schools, Communities, and the Arts: A Research Compendium.

Welch, Nancy; And Others. 1995. 176 pages. Available From: Morrison Institute for Public Policy, Box 874405, Arizona State University, Tempe, AZ 85287-4405.

This volume presents a comprehensive review of current research on the implementation of quality arts programs in U.S. schools, and an indicator of areas that need to be explored, with emphasis on community priorities and initiatives.

The 49 quantitative and qualitative reports, articles, and dissertations are divided into five sections: (1) six are evaluation studies of "broad-based" arts programs implemented at many grade levels and in a variety of settings, which concern programs that tend to involve more than one arts discipline, include the arts in multiple roles, or involve a large number of people; (2) 17 are smaller-scale "targeted" studies, using various methodologies, and tend to focus on one arts discipline or type of student or to examine a specific research question; (3) nine present "compilations" of research in a particular area, often cutting across disciplines; (4) 12 describe "attitudes" among students and parents and public opinion, on issues and programs, including studies that focus on students perspectives about the arts and their experiences; and (5) five highlight the "status" of arts education and the arts economic impact at the local level.

ED393788

Measuring Up to the Challenge: What Standards and Assessment Can Do for Arts Education.

Excerpts from Papers Presented at a Symposium (Atlanta, Georgia September 18-20, 1992). Mitchell, Ruth, Ed. 1994. 219 pages.; Support also received from the Scurlock Foundation. Available From: American Council for the Arts, One East 53rd Street, New York, NY 10022 ($16.95).

This book takes a detailed look at current knowledge as basis for assessment policy; describes arts education assessment currently being developed or imple-

mented; and proposes policy directions.

The book is organized in 7 chapters: (1) "What Standards and Assessment Can Do for Arts Education" brings together statements advocating standards and assessments as a means of making the arts equal to other disciplines in the K-12 curriculum. (2) "The Assessment Needs of Dance, Music, Theater, and Visual Arts Education, and Community-based Arts Education Organizations" demonstrates how the general argument made in the preceding chapter applies to specific art disciplnes. (3) "Exemplary Assessment Programs" mentions programs such as the Ohio Partership, the Florida Institute for Art Education and its Comprehensive and Holistic Assessment Task, and an assessment in music based on Arts PROPEL. (4) "National and State Assessment Designs" discusses proposed assessment efforts. (5) "Cautions: The Magnitude of the Task Ahead" surveys the components of the educational system which must change to support the implementation of arts standards and assessments. (6) "What are We Going To Do about It?" presents an action agenda for groups and organizations concerned with arts education assessments. (7) "Summary: Present Knowledge, Future Policy" summarizes what is known about arts education assessment and outlines a policy for assessment. Appendices include the 1992 Symposium information, programs and related documents.

ED388607

Arts Education in Public Elementary and Secondary Schools. Statistical Analysis Report.

Carey, Nancy; And Others. Oct 1995. 82 pages. Available From: U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, DC 20402-9328.

This report, based on findings from The Elementary Arts Education Survey, 1994, looks at information regarding the general questions: (1) What art subjects are being taught in public schools? (2) How do schools and districts support arts education? (3) How have schools' arts programs changed compared to 5 years ago.

Survey responses indicate that the primary focus of public school arts education is music and visual arts, with music instruction receiving more commitment than visual arts. Creative writing is typically incorporated into the language arts curriculum. Dance instruction by a dance specialist is rare, and dramatic and theatre activities are most often used by classroom teachers to reinforce instruction in other subjects. Elementary students are receiving about the same amount of instruction time in music and visual arts, although classroom teachers are more likely to teach visual arts than music, which is taught predominantly by music specialists. Very little is being done to promote arts education through external resources. But school districts' commitment to keeping arts education in the mainstream of basic education is evidenced by allocation of funds to arts education; developing and providing curriculum guidelines in arts subjects; and by employing an arts curriculum coordinator. An examination of changes in terms of arts programs as compared to 5 years ago indicates that increases in instructional time, number of arts staff, allocation of supplies and materials, funds for teachers' classroom use, and use of

museums, galleries, and performances are reported by 20 to 30 percent of the respondents. Forty-one percent of elementary schools and 62 percent of secondary schools reported increases in enrollment. About half of the schools reported an increase in the number of courses offered, while 39 percent reported that the number of courses had remained the same. Fifteen tables present survey data. The appendices present the following: "Survey Methodology and Data Reliability"; "Tables of Standard Errors"; and examples of survey forms.

ED387890

Transforming Education through the Arts. Proceedings of a Special Hearing on Arts and Education Reform in the States (Washington, D.C., January 12-14, 1995).

Loyacono, Laura, Ed. Apr 1995. 45 p.

This document is an edited version of testimony presented to a special hearing on the role of arts education in education reform. A special committee of eight state legislators assembled to hear testimony from 12 organizations, including the National Endowment for the Arts and the U.S. Department of Education, the Council for Chief State School Officers, and the National Assembly of State Arts Agencies. The selected participants were divided into four panels—federal law and resources, the role of national arts organizations in supporting the national goals, the relationship between the arts and educational achievement, and the contributions of arts disciplines to educational reform.

Testimonies include the following: (1) "The Role of the Arts in Goals 2000" (Sarah Howes, U.S. Department of Education); (2) "Partnerships in Education" (Scott Sanders, National Endowment for the Arts); (3) "State Arts Agencies as Catalysts for Reform" (Jonathan Katz, National Assembly of State Arts Agencies); (4) "Community Reform Efforts" (Robert L. Lynch, National Assembly of Local Arts Agencies); (5) "Building Collaboration Through Arts Alliances" (Nadine Saitlin, Kennedy Center Alliance for Arts Education Network); (6) "One Ticket, One Child, Endless Possibilities" (Karen Evans, American Arts Alliance); (7) "One Student's Story" (Omar Arnold, Banneker Senior High School); (8) "The Role of the State Department of Education" (Alan D. Morgan, Council of Chief State School Officers); (9) "School Boards and Education Reform" (Jeremiah Floyd, National School Boards Association); (10) "Visual Arts and Goals 2000" (Thomas A. Hatfield, National Art Education Association); (11) "Music Education in the Schools" (Carolynn A. Lindeman, Music Educators National Conference); (12) "Dance Education: Another Avenue for Learning" (Rebecca Hutton, National Dance Association); and (13) "Theater in Educational Reform" (Barbara Salisbury Wills, American Alliance for Theatre and Education). The appendix contains contacts for further information.

ED383643

The Visual Arts and Early Childhood Learning.

Thompson, Christine Marme, Ed. 1995. 117 pages. Available From: National Art Education Association, 1916 Association Drive, Reston, VA 22091.

This anthology focuses on the earliest art expressions, experiences and encounters of young children in the educational setting. The 21 chapters include: (1) "The Visual Arts and Early Childhood Learning: Changing Contexts and Concepts" (Christine Marme Thompson); (2) "The Narrative Quality of Young Children's Art" (Marilyn Zurmuehlen; Larry Kantner); (3) "Significance of Adult Input in Early Childhood Artistic Development" (Anna M. Kindler); (4) "Art at Home: Learnings from a 'Suzuki' Education" (George Szekely); (5) "Preschool Children's Socialization through Art Experiences" (Patricia Tarr); (6) "The Case of the Easter Bunny: Art Instruction by Primary Grade Teachers" (Liora Bresler); (7) "Developmentally Appropriate Practice in Early Art Education" (Cynthia B. Colbert); (8) "A Portrait of an Early Childhood Art Teacher" (Elizabeth Smith Cole); (9) "Liberating Art Experiences for Preschoolers and their Teachers" (Kathryn Gaspar): (10) "Birthdays, Children, and Art: Museums as Meaningful Places for Young Children" (Priscilla Lund; Sandy Osborne); (11) "The Picture Museum: Creating a Photography Museum with Children" (Suzanne Kolodziej); (12) "A Bunch of Naked Ladies and a Tiger: Children's Responses to Adult Works of Art" (Marianne S. Kerlavage); (13) "Art Historical Understanding in Early Childhood" (Mary Erickson); (14) "Understanding Young Children's Ways of Interpreting their Experiences through Participant Observation" (Mary Stokrocki); (15) "Art Criticism with Young Children Experiencing Developmental Delays" (Karen Kakas); (16) "Language and Learning About Art" (Connie Newton): (17) "Art Education and Children's Literature: An Interdisciplinary Approach for Preschool Children" (Florence S. Mitchell); (18) "Early Education in Geography and Art: A Focus on Spatial Ability and Visual Skill" (Joanne K. Guilfoil); (19) "A Cross-cultural Study of Partial Occlusion in Children's Drawings" (Chun-Min Su); (20) "Educating the Artistically Gifted Student in Early Childhood" (Andra L. Nyman); and (21) "Multiculturalism and the Tender Years: Big and Little Questions" (Elizabeth Manley Delacruz). Each article contains references. The work concludes with notes about the contributing authors.

ED383640

Art: Another Language for Learning. Third Edition.

Cohen, Elaine Pear; Gainer, Ruth Straus. 1995. 273 pages. Available From: Heinemann, 361 Hanover Street, Portsmouth, NH 03801-3912 ($23.50).

This handbook, written for teachers, art teachers, and parents of young children, describes actual elementary school classroom experiences. Each anecdote is juxtaposed with a simple explanation of its philosophical and psychological rationale. Symbolic representation of the environment through art making is seen as a natural language, a communication in which visual statements clarify and stimulate ideas.

Children relish art, not only for this symbolic value, but also for the aesthetic pleasure derived from the use of materials. Therefore, this book looks at both art as language and as process, and addresses the manner in which these aesthetic experiences are made available to young children at an individual level. It is

suggested that art is a more effective way of realizing educational aims of improved reading, classroom behavior, and the quality of learning.

Chapters in the first section, "Art and Children", are: (1) "The Significance of Children's Art"; (2) "The Art Process in the Classroom"; and (3) "The Nature of Children's Art." "Art and Learning," the second section, includes: (4) "Learning about One's Self"; (5) "Learning to Think"; (6) "Learning To See"; and (7) "Learning about Feelings." The third section, "Art and the School", includes: (8) "Integrating Art with Other Subjects"; (9) "The School Environment"; (10) "Intelligence, Creativity, and IQ Tests—The View from the Art Room"; (11) "Some School Problems and Prospects"; (12) "A Word to Parents"; (13) "Some Human Concerns"; and (14) "Contributions to Art Education." The Selected Bibliographies are listed in sections: "Philosophy and Methods"; "Materials and their Uses"; "Psychology and Education"; and "Books for Children." An index concludes the book.

ED377129

Designing Assessment in Art.

Armstrong, Carmen L. 1994. 215 pages. Available From: National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590.

This work views assessment as one component in the educational triad of: curriculum planning, instruction based on planned curriculum, and assessment of student learning resulting from instruction. Models are given for assessment of learning through observed and recorded evidences. Strategies assess learned behavior activities in visual analysis, art creation, critical interpretation and evaluation, and knowledge of art history and cultural context. The book introduces general concepts before specific applications.

After orientation to assessment in chapters 1 through 3, chapters 4 through 6 deal with comprehensive assessment and its relationship to a curriculum. Chapters 7 and 8 introduce types of assessment and model local applications in three encounters at three grade levels, third grade, seventh grade, and high school. Chapters 9 through 11 deal with the construction of assessment instruments, particularly nontraditional ones. Chapters 12 and 13 make recommendations for implementation—administering, scoring, accumulating, summarizing, and interpreting evidence of learning. Chapter 14 deals with questions of ethics and assessment. Chapter 15 shows how reporting the results can restart the curriculum-instruction-assessment cycle. A glossary is included. Appendixes A and B give sample assessment development worksheets and assessment instruments. Appendix C presents recommendations for bias-free language and a list of figures and tables. Contains 120 references.

ED365622

National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts.

Mahlmann, John J.; And Others. 1994. 174 pages. Available From: Music Educators National Conference Publications Sales, 1806 Robert Fulton Dr., Reston, VA 22091.

This document consists of the new national standards for arts education and a summary statement accompanying the

book. The standards recommend that by the time they have completed secondary school, students should: (1) be able to communicate at a basic level in the four arts disciplines, dance, music, theater, and the visual arts; (2) be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency; (3) be able to develop and present basic analyses of works of art form structural, historical, and cultural perspectives; (4) have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and (5) be able to relate various types of arts knowledge and skills within and across the arts disciplines. The book of standards is divided into four main parts. An introduction discusses the benefits, applicability, and importance of arts education.

The second part describes the context and issues of arts standards such as their place in education reform, cultural diversity, appropriate technologies, student assessment, and correlation and integration of the arts disciplines. The remaining three parts discuss dance, music, theater, and visual arts for grades K-4, 5-8, and 9-12. Presented within each of the disciplines are the specific competencies that the arts education community nationwide believes are essential for every student. The standards include both content and achievement. Appendices include a glossary for each of the four art areas, outlines of sequential learning in each discipline, a summary statement, and a list of contributors and endorsers.

Bibliography of Journal Articles on Arts Education

Arts Education for the 21st Century.
Eisner, Elliot
Kappa Delta Pi Record, v35 n3 p136-37 Spr 1999

Interview with Elliot Eisner, professor of education and art, examines his opinions on the state of the arts in today's schools, types of learning that arts promote, how arts education works in schools committed to standards and assessment, what schools risk losing if administrators cut funding for arts education, and an ideal vision of arts education for the 21st century.

"From Endpoints to Repertoires": A Challenge to Art Education.
Kindler, Anna M.
Studies in Art Education, v40 n4 p330-49 Sum 1999

Documents and argues the need to move beyond linear conceptions of development in art. Proposes an art education that explores multiple pictorial repertoires, including those that rely on cooperation of multiple modalities of expression, and allows students to construct meaning through connections across symbol systems.

A Case for an Art Education of Everyday Aesthetic Experiences.
Duncum, Paul
Studies in Art Education, v40 n4 p295-311 Sum 1999

Argues for incorporating everyday sites, such as shopping malls, amusement parks, advertising, the Internet, and television, into art education. Also argues that everyday aesthetic experiences significantly impact the formation of individual identities and world views and that the dynamics behind the influence of everyday aesthetics will only increase.

The Artist in Each of Us.
Cane, Florence
NAMTA Journal, v24 n3 p21-37 Sum 1999

Presents a developmental view of the creative process based on Montessori principles. Discusses the preschool child's need for activity, exploration at an individual pace, and connection between the self and the universe. Considers ways to nurture a child's self-actualizing creativity.

Making Work of Art: Students at the Northwest Academy Learn That Creativity Has Real-World Applications.
Moores, Samantha
Northwest Education, v4 n4 p30-33 Sum 1999

A private secondary school in Portland, Oregon, sees arts and academics as equally important to education. The school integrates art throughout the curriculum; offers specialized classes in performing, visual, and media arts, taught by professionals; and offers field experiences and internships. Students progress through the performance-based program at their own pace, according to demonstrated knowledge and skills.

Teachable Moments: For the Very Young, Art Opens Up a Universe of Learning.
Boss, Suzie
Northwest Education, v4 n4 p24-28 Sum 1999

A teacher of a multiage K-1 class in Juneau (Alaska) weaves art and music throughout her lesson plans. She uses broad creative themes to teach the concepts and skills of the primary grades, and finds support in Alaska's content standards, which affirm that study of the arts is essential to a basic education.

Applauding the Arts.
Boss, Suzie
Northwest Education, v4 n4 p2-11,43 Sum 1999

Reviews recent research reports, policy statements, and federal legislation that recognize the arts as a fundamental subject. Discusses different ways of knowing, how the arts enhance learning in other areas, national standards for arts education, outcomes of arts education, and challenges to expanding arts education. Sidebars summarize a national teleconference on art literacy and findings of a national arts assessment.

Nurturing the Language of Art in Children.
Dighe, Judith; Calomiris, Zoy; Van Zutphen, Carmen
Young Children, v53 n1 p4-9 Jan 1998

Describes art as a symbolic language as implemented in Reggio Emilia, Italy, preschools and adapted in U.S. schools. Considers the beauty of the classroom environment, use of materials and tools, use of observation of the child as the source of the curriculum, child-centered planning, teacher-child interaction to guide development of graphic representation, scaffolding, and modeling.

The Untapped Power of Music: Its Role in the Curriculum and Its Effect on Academic Achievement.
Kestrom, Joyce M.
NASSP Bulletin, v82 n597 p34-43 Apr 1998

To date, music has played a relatively minor role in U.S. schools. Current research has uncovered findings about the value of music study and its relationship to academic achievement. Music instruction is a powerful tool that educators can use to promote academic achievement and mental discipline. Music deserves a place alongside the core subjects of math, science, history, and language arts.

Why Theater Should be Integrated into the Curriculum.
Martin, Anna Marie
NASSP Bulletin, v82 n597 p30-33 Apr 1998

Theater and other arts provide valuable insights into periods of history, complement works of literature, and enrich the study of themes in science and human nature. Integrating theater into the curriculum would benefit both teachers and students. It would inspire more creative curricula, give students hands-on experiences, and encourage them to apply what they have learned in other disciplines. (12 references)

The Future of Art Education: Student Learning in the Visual Arts.
Hatfield, Thomas A.
NASSP Bulletin, v82 n597 p8-17 Apr 1998

The National Standards for the Arts are part of Goals 2000. The public must be made aware of why national visual arts standards are needed and how they relate to state art education frameworks, district curriculum guides, and lesson/unit plans. The goal of all arts education is to develop basic literacy in visual arts, music, theater, and dance. States' requirements and guidelines are charted.

Art Educational: Essential for a Balanced Education.
Day, Michael D.
NASSP Bulletin, v82 n597 p1-7 Apr 1998

Art is increasingly being accepted as an essential subject within general education. Article discusses what constitutes substantive student learning in art, emerging careers in the visual arts, and the principal's responsibility to hire well-qualified, caring art teachers. Students deprived of regular art study often lack basic appreciation for art and its contributions to society. (13 references)

"Doing" Literature: Using Drama to Build Literacy Classrooms: The Segue for a Few Struggling Readers.
McMaster, Jennifer Catney
Reading Teacher, v51 n7 p574-84 Apr 1998

Explores the use of drama as a teaching tool to promote students' interest in literacy and to support every aspect of literacy development. Describes how drama can help develop affect, emergent literacy, decoding knowledge, fluency, vocabulary knowledge, syntactic knowledge, discourse knowledge, and metacognitive knowledge. Discusses also using drama for assessment and to develop comprehension of extended texts.

Shifting the Role of the Arts in Education.
Goldberg, Merryl; Bossenmeyer, Melinda
Principal, v77 n4 p56-58 Mar 1998

SUAVE (Socios Unidos para Artes Via Educacion--United Community for Arts in Education) is an arts-integrated approach to teaching in multicultural and multilingual settings. A unique professional development project for San Diego-area teachers, SUAVE helps teachers develop ways to integrate the arts into mathematics, science, language arts, and social sciences. Test scores have risen consistently at SUAVE sites.

Accommodating the Arts.
Mader, Daniel R.
Principal, v77 n4 p50-51 Mar 1998

Today, many art and music teachers struggle to teach and inspire their students in inappropriate or outdated facilities. Many must settle for "art on a cart." New or modernized facilities can make a vital difference in building enthusiasm and appreciation for the arts in young children. Spacious, flexible music and art rooms of schools in Florida and Ohio are described.

Fairfax County's Elementary Art Program: Excellence on a Large Scale.
Erickson, Ann R.
Principal, v77 n4 p44-45 Mar 1998

An elementary school art teacher with 25 years' experience with the Fairfax

County (Virginia) Public Schools praises her district's nationally recognized program. She attributes success to several factors: a written curriculum for grades K-6, a strategies document for implementing the curriculum, a strong staff development component, collaboration with regional arts organizations, and support from the school and public.

Model Approaches to Arts Education.
Herbert, Doug
Principal, v77 n4 p36,38,40-43 Mar 1998

Describes several existing arts education programs that might be successfully adapted by other schools: Connecticut's HOT (Higher-Order Thinking) Schools program, North Carolina's A+ Schools Program, and the Los Angeles-based Different Ways of Knowing program. These programs differ but have a common bond--the conviction that the arts make a significant, even critical, difference in children's education and lives.

Improving Student Performance Through the Arts.
Chapman, Russ
Principal, v77 n4 p20-22,24,26 Mar 1998

The comprehensive approach to arts education, moving art from the academic fringes into the core curriculum, is producing excellent results at one Bedford, Texas, elementary school. Students there are thinking smarter and performing better. Mathematics, reading, and writing scores on the Texas Assessment of Academic Skills are steadily improving. Program particulars and resources are described.

Arts Education: Schooling With Imagination.
Kaagan, Stephen S.
Principal, v77 n4 p16,18-19 Mar 1998

The U.S. Department of Education Blue Ribbon Schools exhibit best practices in art education, embodying high accomplishment, lofty aspirations, and transformative ideas. Principals should extend arts education offerings to all students; use the arts to enhance teaching, learning, and assessment of other subjects; capitalize on newer technologies; transform the school's physical atmosphere; and engage school and community.

Connecting the Visual and Verbal: English and Art for High School Sophomores.
Murata, Roberta
English Journal, v86 n7 p44-48 Nov 1997

Describes how an English teacher and an art teacher collaborated to create a combined curriculum based on interdisciplinary projects for sophomore students at their high school. Describes planning the course and using a theme; gives some examples demonstrating how ideas about interdisciplinarity became realities in classroom practice; and discusses why this interdisciplinary teaching was so effective.

Art on the Prairie.
Fiske, Edward B.
American Educator, v21 n3 p24-27,45 Fall 1997

Argues that elementary and middle school art education should not exclusively focus on creating art but should also include ample amounts of art history, criticism, and aesthetics. It

introduces the Prairie Visions model for professional and curriculum planning and development.

Elusive Connections: Music Integration and the Elementary Classroom.
Whitaker, Nancy L.
Bulletin of the Council for Research in Music Education, n130 p89-99 Fall 1996

Describes a year-long project where the specialist teachers (music, art, drama, and creative movement) attempted to integrate their instruction into the rest of an elementary school's curriculum. Discusses the initial planning, procedures, and information collected for research purposes. Includes verbatim responses from teachers, students, and administrators.

Art as Literacy.
Albers, Peggy
Language Arts, v74 n5 p338-50 Sep 1997

Challenges educators to consider the meaning-making potential of art. Explores how this was done in a middle school art classroom by examining the role of the teacher, students' enculturation in art, art as process, and reflection in art. Notes the risks involved when students sometimes create visual meanings that are racist, homophobic, or sexist.

Why Teach Music at School?
Koopman, Constantijn
Oxford Review of Education, v22 n4 p483-94 Dec 1996

Examines three arguments supporting music education in the schools: (1) music education is vital to individual development; (2) musical experience involves a special kind of knowledge; and (3) the richness of musical experience justifies itself. Posits the third argument as the strongest for building a supportive consensus.

Art Education and At-Risk Youth: Enabling Factors of Visual Expressions.
O'Thearling, Sibyl; Bickley-Green, Cynthia Ann
Visual Arts Research, v22 n1 p20-25 Spr 1996

Examines a visual art program for at-risk students that attempts to increase self-esteem, stimulate inquiry, and develop critical thinking through art criticism and self-expression. Summarizes the responses of 11 at-risk students and 35 general education college students to the question, "What is art?"

Connecting Ideas through Materials: Visual Arts Learning in the Primary Classroom.
Hafeli, Mary
Primary Voices K-6, v5 n2 p18-25 Apr 1997

Considers the importance of teachers learning about an artistic discipline in much the same way that language arts teachers are encouraged to write. Discusses knowing what materials can do, making materials mean something, and children's artistic intentions. Visits two 2nd-grade classrooms in which working with clay invites students to think about their worlds in new and imaginative ways.

Integrating Classical Music into the Elementary Social Studies Curriculum.
Bracken, Khlare R.
Social Studies Journal, v26 n p36-42 Spr 1997

Provides a rationale for using classical music as the basis of interdisciplinary units in elementary social studies. Recommends beginning with a series of humorous pieces to familiarize students with classical music. Includes many examples for utilizing pieces related to geography and history.

The Arts as the Basics of Education.
Egan, Kieran
Childhood Education, v73 n6 p341-45 International Focus Issue 1997

Argues that the arts are basic to educational development, as they provide the tools and skills that are central to early language development including story, metaphor, rhyme and rhythm, binary structuring and mediation, image formation from words, affective abstraction, and others that underlie more complex learning.

Educating through the Arts: An Introduction.
Cohen, Monroe D.; Hoot, James L.
Childhood Education, v73 n6 p338-40 International Focus Issue 1997

Introduces and describes this special international issue focusing on educating through the arts. Argues that the arts promote children's sense of success, creativity, and self-expression. Notes contributions to this international issue from Canada, Finland, Norway, Australia, and the United States. Includes a bibliography of 11 references on educating through the arts.

Arts Standards and Fragmentation: A Strategy for Holistic Assessment.
Wilson, Brent
Arts Education Policy Review, v98 n2 p2-9 Nov-Dec 1996

Maintains that the way arts education assessment, outcomes, and standards are specified has the potential to shape arts education both positively and negatively. Argues that current approaches are fragmented, decontextualized, and inefficient. Recommends a holistic approach combining discipline-based art education with a more intellectually rigorous approach.

The State of Art Education Today and Some Potential Remedies: A Report to the National Endowment for the Arts.
Eisner, Elliot W.
Art Education, v50 n1 p27-28,61-72 Jan 1997

Reprints the 1978 article as a representative example of thinking about art education during the 1970s. Provides a thorough overview of the state of art education at that time. Considers educational policies, national programs, conflicting philosophies, and cultural factors. Concludes with 10 recommendations for improving art education.

Art Education Today: Neither Millennium nor Mirage.
Eisner, Elliot W.
Art Education, v50 n1 p13-19 Jan 1997

Reprints the 1966 article as a representative example of thinking about art education during the 1960s. Primarily answers criticisms raised by Victor D'Amico in his attack on the current state of art education, and art education research in particular. Defends this research against charges of irrelevancy and academic indulgence.

A Challenge for Art Education.
Beelke, Ralph G.
Art Education, v50 n1 p7-11 Jan 1997

Reprints the 1954 article as a representative example of thinking about art education during the 1950s. Defines the world as an uncertain and challenging place well served by the evaluative and creative-thinking characteristic of art education. Argues for a closer synthesis of studio art and art history courses.

Problems in Primary Art Education: Some Reflections on the Need for a New Approach in the Early Years.
Holt, David
International Journal of Early Years Education, v5 n2 p93-100 Jun 1997

Considers causes for loss of confidence suffered by older primary children with regard to art, and identifies the passive nature of early arts teaching as a significant element. Suggests this passive approach derives from logistical problems in early childhood classrooms and, more importantly, from a misguided notion of the nature and purpose of children's art which has dominated practice.

Overview of Discipline-Based Music Education.
Patchen, Jeffrey
Music Educators Journal, v83 n2 p19-26,44 Sep 1996

Provides a thorough introduction to the origin, ideas, and current state-of-the-art of discipline-based music education (DBME). DBME expands music education beyond performance to include aesthetics, history, and criticism. Discusses the music specialist's role in this process, gives guidelines for implementation, and includes a list of resources.

Walter Turnbull: Understanding the Power of Music.
Ellis, Abby
Teaching Music, v4 n2 p35-36,48 Oct 1996

Presents an interview with Walter Turnbull, founder and conductor of Boys Choir of Harlem (New York). Turnbull discusses the origins of the choir and the positive affects it has had on its many participants. He also discusses the role of music in arts education and the importance of the arts in the curriculum.

Assessing Art Teachers.
Peterson, Joan
Arts Education Policy Review, v98 n1 p22-26 Sep-Oct 1996

Describes an assessment for art teachers developed at the Art Assessment Development Lab. The assessment involves two parts: a portfolio that teachers develop at their school over at least six months and a one-day assessment of the teacher's art content knowledge.

Art in the Daily Life of the Child.
Wood, Grant
Our Children, v22 n2 p36-37 Nov-Dec 1996

This reprint of a 1938 article presents a plea for art education by American artist Grant Wood. Wood says that all children need the opportunity to express themselves in drawing and painting in order to be happy. He explains the importance of teaching expression through art rather than teaching art techniques.

Why High School Students Should Study the Arts.
Shuler, Scott C.
Music Educators Journal, v83 n1 p22-26,49 Jul 1996

Asserts that study of the arts fosters the type of divergent and creative thinking needed in both the business world and society. Argues that educators should work together to develop schedules of eight instructional periods allowing for more arts instruction. Considers requiring arts courses for graduation from high school.

Arts Alive in the Development of Historical Thinking.
Groth, Jeanette L.; Albert, Maria
Social Education, v61 n1 p42-44 Jan 1997

Presents a dialog between an educational psychologist and a middle school social studies teacher concerning the integration of the arts into social studies curriculum. Both agree that the use of the arts can simultaneously enhance the presentation of content while providing multiple paths to learning.

New Music Guidelines for Policy Administrators.
Roberts, Brian A.
Arts Education Policy Review, v97 n6 p36-40 Jul-Aug 1996

Proposes several philosophical, aesthetic, and sociological foundations for the promotion of Canadian music education. These include approaches incorporating ideas from naturalism, idealism, realism, and pragmatism. Provides a broad discussion of the social, cognitive, and educational functions of music and their adaptability to inter-disciplinary methods.

Technology, Rationalities, and Experience in School Music Policy: Underlying Myths.
Harris, Carol E.
Arts Education Policy Review, v97 n6 p23-32 Jul-Aug 1996

Explores the beliefs, assumptions, and values held by a group of Canadian music educators about the supports and barriers facing their programs. Assumes that educators' knowledge is socially constructed as well as holistic and mythic. Identifies four myths (aptitude and achievement, talent, process, and equal opportunity) that influence music programming.

Art Education Policy in Canada.
Irwin, Rita L.; And Others
Arts Education Policy Review, v97 n6 p15-22 Jul-Aug 1996

Provides a thorough examination of the process through which the Canadian Society for Education through Art (a volunteer organization) developed a comprehensive national policy and their efforts at implementation. Discusses the considerations, politics, and controversies involved in policy positions regarding teacher education, multicultural education, curriculum development, and others.

Teaching Children To Value Art and Artists.
Johnson, Mia
Phi Delta Kappan, v78 n6 p454-56 Feb 1997

As an art historian and reviewer, the author honors formal artistic cate-

gories, styles, and movements; as a parent and educator, she tries to expand the concept of art, to blur the distinctions between fine and applied art. Every child has a developing sense of aesthetics. Older children are particularly interested in artists' work outside school as seen on dishes, clothing, furniture, billboards, and other everyday objects.

Art as "Text" in the Classroom.
Tredway, Lynda
Momentum, v27 n3 p16-19 Aug-Sep 1996

Describes the use of Socratic seminars for art education, in which art objects are used as "texts" to explore ideas, moral dilemmas, and cultural traditions. Suggests that seminars fulfill educational goals related to analytic, language, and communication skills. Discusses logistics of the seminar process. (12 citations)

The Musical Mind.
Black, Susan
American School Board Journal, v184 n1 p20-22 Jan 1997

Describes research on brain development and its relationship to music education. Discusses how music helps some people organize the way they think and work and how music helps them develop in other areas, including mathematics, language, and spatial reasoning. (10 references)

Musical Intelligence and the Benefits of Music Education.
Colwell, Richard; Davidson, Lyle
NASSP Bulletin, v80 n583 p55-64 Nov 1996

The multiple-intelligences perspective underlines the need to expand the musical intelligence concept and stress appreciation over performance. Music should be part of the curriculum. Successful music creates a more satisfied student body. Musical intelligence requires frequent instruction and clear instructional goals. It is not developed through linkage to other disciplines, including multicultural education. (15 references)

Dance in the Music Curriculum.
McCarthy, Marie
Music Educators Journal, v82 n6 p17-21 May 1996

Maintains that the prevalence of dance in all cultures renders it particularly effective as a means to introduce multicultural education in the curriculum. Provides examples utilizing dance to illustrate multicultural concepts, as well as, integrating it into interdisciplinary instruction. Discusses reasons for the negligible status of dance.

Art in Your Curriculum. Our Open-Door Policy.
Ernst, Karen
Teaching PreK-8, v27 n2 p26,28 Oct 1996

Discusses how an open door policy of an artist's workshop and school classrooms can facilitate connections between art and writing, reading, and science. Describes how classroom teachers receive memos detailing the workshop routine and observe the workshop while the art teacher observes classroom activities. Describes how a "Community of Teachers Learning" meets to read professional literature and share ideas.

Theatre Builds Leadership Skills.
Seidel, Kent
Teaching Theatre, v7 n4 p1-2,17-22 Sum 1996

States that recent research suggests that an education in theater beginning in kindergarten and continuing throughout the educational process can teach students valuable skills that will serve them well in the professional world, including problem solving, team work, and decision making. Discusses the program at Jefferson High School and its students as an exemplar.

Anyone Can Teach Art Appreciation.
Silver, Rhonda
Instructor, v105 n6 p56-58 Mar 1996

Provides a guide to a first-grade teacher's methods of teaching art appreciation. She began a weekly art appreciation study integrated across the curriculum that heightened students' awareness and critical-thinking skills and enhanced their creativity by allowing them to view and respond to art and then create their own.

Is What You See What You Get? A Postmodern Approach to Understanding Works of Art.
Wolcott, Anne
Studies in Art Education, v37 n2 p69-79 Win 1996

Criticizes the traditional approach to art education that emphasizes formal properties such as line, color, and shape. Proposes that teachers develop student abilities to go beyond the visual level of artworks and gain access to the complexity of meanings that art possesses. Includes contemporary art examples and corresponding analyses.

Passing Fashions and National Standards for the Arts.
Smith, Ralph A.
Journal of Education, v176 n3 p39-49. 1994

Discusses perceived problems in the proposed National Standards of Arts Education. According to the author, the greatest concerns are with the political correctness evident in the Standards, its penchant for interdisciplinary studies, and its inflated rhetoric and utopianism. It is suggested that the standards do not take art education seriously enough as an academic discipline.

A Sequence of Developing Art Historical Understandings: Merging Teaching, Service, Research, and Curriculum Development.
Erickson, Mary
Art Education, v48 n6 p23-24,33-37. Nov. 1995

Postulates a broad, interdisciplinary art education curriculum. The curriculum is built around nine increasingly cognitively challenging understandings expressed as instructional objectives. These objectives incorporate a series of questions examining art's functional, cultural, historic, and social contexts. Includes a discussion of the project's development and examples.

The Arts as Modes of Learning and Methods of Teaching: A (Borrowed and Adapted) Case for Integrating the Arts across the Curriculum.
Donmoyer, Robert
Arts Education Policy Review, v96 n5 p14-20 May-Jun 1995.

Asserts that the arts, including art, music, dance, and theater, often are ignored or shortchanged in the school curriculum. Discusses how language education has assumed a central place in the school curriculum and whether art education can use curriculum integration to achieve the same status.

Art Education: Building Alliances-Clarifying Misconceptions.
Mouser-Rankin, Patricia
Art Education, v48 n4 p33 Jul 1995

Contends that for many years art has been considered a frill that has no educational value in a school's curriculum. Maintains that educating other teachers, administrators, and parents regarding the definition of art education is one way to eliminate this notion. Provides recommended strategies for achieving this goal.

How To: A High School Fine Arts Graduation Requirement.
Johnson, Roger Hayden
Art Education, v48 n4 p8-10 Jul 1995

Describes the development and impact of a fine arts high school graduation requirement. Discusses how music, drama, and art teachers relinquished some of their independence to form a fine arts department. Includes six strategies that might be used to institute a fine arts graduation requirement in other schools.

How Should Students' Progress and Achievements in Art Be Assessed? A Case for Assessment That Is Responsive to Diverse Students' Needs.
Zimmerman, Enid
Visual Arts Research, v20 n1 p29-35 Spr 1994

Discusses issues related to standardized testing and a national art curriculum. Maintains that cultural diversity among students makes valid and fair assessment difficult. Argues that teachers should be trained in the use of authentic assessment methods.

Integration as a Strategy for Teaching the Arts as Disciplines.
Irwin, Rita L.; Reynolds, J. Karen
Arts Education Policy Review, v96 n4 p13-19 Mar-Apr 1995

Maintains that, in recent years, schools and school districts have begun to explore an integrated curriculum approach to arts education. Discusses three areas of concern related to the arts as disciplines and the arts presented through an interdisciplinary approach. Calls for explicit policy directives to provide guidance.

National Standards for Arts Education: The Emperor's New Clothes.
Ross, Jerrold
Arts Education Policy Review, v96 n2 p26-30 Nov-Dec 1994

Asserts that the National Standards for Arts Education ignore the values that shape, define, and illuminate democracy. Calls for attention to child development, school environment, and teaching strategies to supplement the work already done on curriculum standards.

Art and Imagination: Reclaiming the Sense of Possibility.
Greene, Maxine
Phi Delta Kappan, v76 n5 p378-82 Jan 1995

The existential contexts of education reach far beyond the conceptions of Goals 2000 or the appalling actualities of family breakdown, homelessness, violence, and other "savage inequalities." Classroom encounters with the arts can move the young to imagine, extend, and renew. If the arts' significance for growth, inventiveness, and problem solving is finally recognized, a desperate stasis may be overcome. Standardization and thoughtlessness are social pathologies.

Developing Successful Arts Program Evaluation.
Seidl, Kent
NASSP Bulletin, v78 n561 p7-19 Apr 1994

Compared to other subject areas, the arts seem more difficult to classify and evaluate. However, the arts' methods and content place them at the forefront of evaluation techniques that are beginning to permeate academic subject areas. Effective evaluation of arts programs depends not on principals' artistic expertise but on their ability to manage and facilitate available experts.

The Arts for Whose Children? A Challenge to Educators.
Fuller, Frank, Jr.
NASSP Bulletin, v78 n561 p1-6 Apr 1994

The arts deserve an integral place in schools, since they provide outlets for individuality, enhance thinking and language skills, and possess intrinsic educational value. Arts counter modern society's awesome drive for conformity by offering opportunities for authenticity and spontaneity. Arts offer the last glimmer of warmth and humaneness in a world increasingly desensitized by mechanization, personal detachment, and technology.

The Arts and Education Reform.
Riley, Richard W.
Teaching Pre K-8, v24 n6 p6 Mar 1994

Stresses the need to view the arts and art education as an essential element in the complete education of children, and not as some type of superfluous activity. Notes that the visual and performing arts are important components of the Goals 2000 reform program and the proposed reauthorization of the Elementary and Secondary Education Act.

Education in the Arts Is an Education for Life.
Perrin, Stephanie
Phi Delta Kappan, v75 n6 p452-53 Feb 1994

In postindustrial society, flexibility and creativity become more valuable in the work place. "Artists" of every stripe are people who share qualities such as imagination, capacity to work hard, and personal vision. Arts are a necessity in curriculum, not a frill. Cutting arts denies students a learning avenue that promotes the kind of individual development needed by future citizens.

An Arts Education School Reform Strategy.
Sautter, R. Craig
Phi Delta Kappan, v75 n6 p432-37 Feb 1994

Education in and through the arts has been overlooked by educational reformers. The classroom arts are

mistakenly viewed as programmatic add-ons or pleasant diversions from the core academic basics. Instead of subjecting youngsters to mindless, text-driven drills and exercises, the arts-integrated school stimulates them to investigate many ways of knowing, thinking, and experiencing. Benefits are discussed.

Learning through the Arts.
Lee, Mary Ann
Journal of Physical Education, Recreation and Dance, v64 n5 p42-46 May-Jun 1993

Examines why the arts, particularly dance, are significant in education and why art forms should be taught with other disciplines. The article provides examples of integrated arts experiences and describes how to begin with the essence of an idea and make connections in the arts and other curriculum areas.

Developments in Discipline-Based Art Education (DBAE): From Art Education towards Arts Education.
Greer, W. Dwaine
Studies in Art Education, v34 n2 p91-101 Win 1993

Reviews the evolution of Discipline Based Art Education (DBAE) since its inception in 1984. Asserts that DBAE has had a major impact on art education and now is influencing the performing arts as well. Recommends that DBAE principles should be applied to all of arts education not just the visual arts.

Is Art to Draw, to Paint, to Sculpt . . . ? Helping Students Respond to the Concept of Art.
Adams, Robert L.
Clearing House, v65 n6 p367-70 Jul-Aug 1992

Recommends that the essentials of a quality education in art include a wide variety of art experiences by students, including art criticism, aesthetics, and art history. Provides a model to be used in art instruction which outlines the hierarchy of art-response levels for children.

Art and Its Place in the Curriculum.
Smith, Ralph A.
School Administrator, v50 n5 p23, 26-30 May 1993

The current cultural situation calls for reestablishing art education's fundamental purpose: cultivation of percipience in matters of art and culture. This article characterizes the learner image that should influence curriculum design and evaluation, describes the nature of art and its contribution to human fulfillment, sketches five phases of aesthetic learning, and mentions five mistakes commonly found in educational policymaking.

Internet Resources on Arts Education

Association for the Advancement of Arts Education
<http://www.aaae.org/>

An arts education news and information network, this site features a directory of professional arts resources for schools, teachers, and students; research; a lesson plan exchange; descriptions of arts education model programs; summaries of state arts council grants resources; a theatre education literature review; and connections to other websites.

Arts Education and School Improvement Resources for Local and State Leaders
<http://ed.gov/pubs/ArtsEd/>

Sponsored by the U.S. Department of Education, this site profiles 19 school improvement programs, supplying additional information in several appendices.

Americans for the Arts
<http://www.artsusa.org/>

A new national organization, Americans for the Arts supports arts and culture through private and public resource development, leadership development, public policy development, information services, public awareness, and education. Their home page offers information on arts advocacy, arts education, arts links, a clearinghouse of thousands of arts policy and economic impact studies, an ArtsUSA Cafe (chatline), an artists' hotline on grants, health, and legal issues, and the catalog of the American Council for the Arts.

Kennedy Center Alliance for Arts Education Network
<http://kennedy-center.org/education/kcaaen/>

This site lists 39 state Alliance organizations operating in partnership with the Kennedy Center to promote policies and practices in support of the arts. See also the Kennedy Center's **ArtsEdge** page on linking the arts and education through technology <http://artsedge.kennedy-center.org/>.

National Art Education Association
<http://www.naea-reston.org/>

Provides information NAEA membership, subscriptions, publications, conventions, recent news releases, recent papers, the national art honor society, and the National Art Education Foundation.

Arts.Community
<http://arts.endow.gov/>

This monthly online journal of the arts in America in sponsored by the National Endowment for the Arts. With links to all of the National Endowment's activities, this site also features connections to the nonprofit arts in America.

Architecture in Education
<http://whyy.org/aie/>

An interactive learning center for using architecture in the classroom. Funded by the Corporation for Public Broadcasting. Features "Architecture in My Classroom" class projects, activities and ideas, a gallery, a conference room, AIE support materials, links to related programs, and a contact list.

Artslynx
<http://www.artslynx.org>

This site of "International Arts Resources" includes resources for dance, theatre, visual arts, music, film, writing, and arts education.

Visual Literacy
<http://www.ivla.org/news/gallery/index.htm>

The International Visual Literacy Association promotes students' "ability to think critically and visually about the images presented." Visit the online gallery and be amazed.

About ASCD

ASCD is a nonprofit, nonpartisan education association headquartered in Alexandria, Va., USA. We are committed to promoting good teaching and learning, to ensure the success of all learners. ASCD is an international organization, although most of our members are in North America. We have approximately 150,000 members, most of whom are K-12 educators. Our members include principals, teachers, administrators, curriculum specialists, superintendents, professors, parents, and students.

Benefits of ASCD membership include our magazine, *Educational Leadership,* and two newsletters, *Education Update* and *Curriculum Update.* ASCD also produces books, videotapes, the *Journal of Curriculum and Supervision,* the *ASCD Curriculum Handbook,* and an online newsletter, *Education Bulletin,* among other products. We also provide professional development training throughout the year and hold a well-attended Annual Conference each spring.

ASCD's policies are established by a Board of Directors. The 15-person Executive Council and our Executive Director, Dr. Gene Carter, share responsibility for implementing those policies. A staff of more than 140 people carries out the work of the Association.

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Association for Supervision and Curriculum Development
1703 North Beauregard St., Alexandria, VA 22311-1714 USA
Phone: 703-578-9600 or 800-933-2723
Fax: 703-575-5400
E-mail: member@ascd.org
Internet: http://www.ascd.org